

PSYCHOTRONIC

VIDEO

NUMBER FIVE - THREE DOLLARS



Psychotronic Interview

JULIE ADAMS

Part Two - After Kung Fu

CARRADINE

The Last Decade

KARLOFF

Jose Mojica

MARINS

VIDEO MANIA

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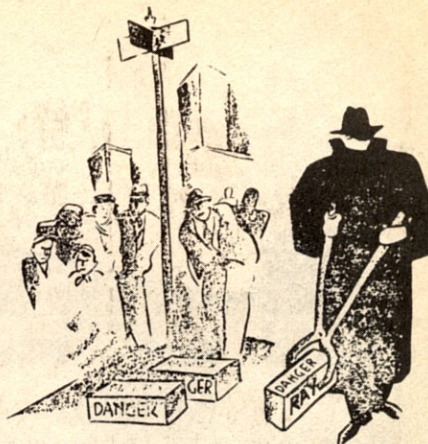
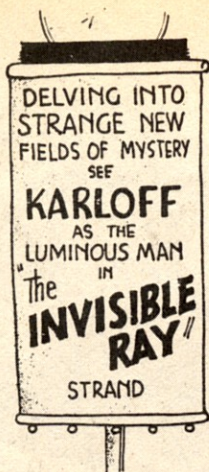
NIGHT OF THE SORCERERS (1970) UNCUT SPANISH - LANGUAGE VERSION \$29.00



Psychotronic Video - Number Five

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Carradine/28 Julie Adams/35 More
Reviews/41 Marins/46 Karloff/50 Bill
Kerwin/53 Never to be Forgotten*

Above - Lux Interior and Poison Ivy of THE CRAMPS



PSYCHOTRONIC VIDEO NUMBER FIVE SPRING 1990

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DAVID CARRADINE is back with part two of our epic, career spanning interview (by Texas wildman Tom Rainone). This time around, the busiest actor in English language films today talks about working for Roger Corman (DEATH RACE 2000 and many others), Ingmar Bergman (SERPENT'S EGG) and Larry Cohen (Q). Carradine, a fan of comic books, science fiction, classical music, body art, and high performance cars, has had more drug and alcohol experiences than Dennis Hopper, and more than a few brushes with the law. It's no wonder that Ken Kesey said that he and his Merry Pranksters never missed an episode of KUNG FU! After years of low budget and direct to video releases, Carradine is the villain in John Badham's new Universal release, BIRD ON THE WIRE opposite Mel Gibson. Following the interview is the most complete David Carradine filmography ever printed, including unreleased and still not finished films (featuring his father, brothers, daughters, wives, girlfriends...) foreign titles never seen in America, and TV appearances.

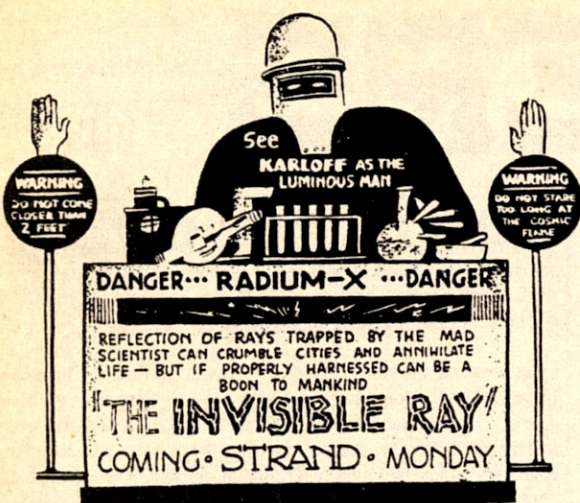
JULIE ADAMS, best known to most for being the 3D object of THE CREATURE FROM THE BLACK LAGOON's reptilian lust, started her career in poverty row westerns produced by Ron Ormond. Dennis Daniel (who has written for Fangoria, Film Threat and other magazines), interviewed her recently for PSYCHOTRONIC. She talks about her years as a Universal contract player, working with Elvis, Dennis Hopper, Rock Hudson, Max Baer Jr., Francis The Talking Mule, and her former husband Ray Danton. Still in demand, and looking great over 40 years after her film debut, Adams is one of the most familiar faces on American series television and has some great stories about low budget filmmaking.

JOSE MOJICA MARINS is an eccentric, talented horror movie star and director in Sao Paulo, Brasil. He's been making films since he was a little kid and made several horror classics in the mid 60s playing Ze Do Caixao, a scary evil character that terrorizes and kills people with torture, spiders and snakes, but worries about his own soul. At one time Marins also hosted his own TV series and starred in comic books, making him sort of an ahead of his time Brazilian Freddy Krueger. While in Brazil last year, we managed to see two of Marins' incredible movies (reviewed here) and found a very revealing recent interview, which is printed here in an abbreviated, translated form.

Last year was the 20th anniversary of the death of BORIS KARLOFF. This issue we look at the famous horror star's last decade, complete with films, records, TV appearances, and commercials. The four (previously rare) Mexican/American movies he starred in are now easy to find on video tape (under a variety of titles). Read about these crazed PLAN 9 style back to back international co-productions before you run out to rent them.

In addition to our regular NEVER TO BE FORGOTTEN obituary section, we're devoting a special section to the late WILLIAM KIRWIN, star of BLOOD FEAST, TWO THOUSAND MANIACS and The Canadian PLAYGIRL KILLER. Producer David Friedman and director William Greffe provided valuable information about this unheralded Florida based exploitation superstar.

There were too many mistakes again last issue (my fault). Even PSYCHOTRONIC and



the proofreader's names were spelled wrong! In the TOP 40 Actors article, it should have said Troy Donahue was considered a replacement for Tab Hunter. Candace Hilligoss is no longer married to Nicholas Coster. The DARK DREAMS adress was wrong. See this issues ad for the correct one. The BROSCH ARCHIVE Collectors Guide does not have paste up mark's like the ones we put in his ad.

The high point (for me) of FANGORIA's Weekend Of Horrors (here in New York in January) was seeing Christopher Lee. He was funnier and warmer than I expected, talked about all aspects of his long career and even answered questions about working for Jesse Franco. Fred, Dale, Mia and I ran the PSYCHOTRONIC table (a first) and had a great time meeting lots of people. By the time you read this Roger Corman's new movie, FRANKENSTEIN UNBOUND should be released. It's the first time he's directed since 1970. His autobiography (out in May) is "How I Made 200 Movies In Hollywood And Never Lost A Dime." What about I HATE YOU'RE GUTS?! HENRY, the amazing 1986 film reviewed in PV #3, is finally getting a theatrical release. The state of OHIO is a new center for low budget horror and exploitation movie production! Watch for DEADBEAT AT DAWN and BEYOND DREAMS DOOR (already reviewed in these pages) and ROBOT NINJA, SKINNED ALIVE, THE DEAD NEXT DOOR, FALLING ANGELS, THE LAST DAYS OF JOHN MARTIN and CHARLIE'S FAMILY. Recent episodes of the WISE GUY series have been about a small town serial killer. The prime suspect is a wacked-out sheriff (Steve Ryan), obsessed with his video copy of William Castle's MR. SARDONICUS (!?!). Condolences to Forrest J. Ackerman after the recent death of his wife, Wendyne.

When I was a kid traveling around the country with my parents, I sometimes passed the long dull hours by trying to locate license plates from all 50 states. Now I'm determined to send subscription copies of PSYCHOTRONIC to all 50 states and I'm up to 46. There must be somebody from ARKANSAS, UTAH, NORTH DAKOTA and SOUTH DAKOTA that would like to subscribe!

Many people have called and written about a follow-up book to the PSYCHOTRONIC ENCYCLOPEDIA OF FILM. Since I have an agent again (for the first time in several years), a new publisher and publication date will be announced sometime in the near future. Meanwhile, many PSYCHOTRONIC projects are being planned. If you live near Richmond Virginia, I'll be presenting BEAT GIRL, HOMICIDAL, DAUGHTER OF HORROR, and SCUM OF THE EARTH at VCU on April 6th and 7th. Call (804) 367-6509 for details (if it isn't too late). Plans are also being finalized for a PSYCHOTRONIC film night at THE A.F.I. (AMERICAN FILM INSTITUTE) in Washington D.C.! It will probably be in July, so if you're near the capitol, you might want to call (202) 828-4028 for last minute information in early July. Plans are also being made for a PSYCHOTRONIC series in Australia (New South Wales) and New Zealand. We hope to have details by the next issue.

Other's have wondered why we haven't printed some of the articles promised in past issues. We simply received more good material than there was room for. Future issues will feature MAD DADDY, RUDY RAY MOORE, WILLIAM SMITH and other important PSYCHOTRONIC stars.

PSYCHOTRONIC VIDEO NUMBER FIVE SPRING 1990

THANKS TO: Kurt Loder, Mathew Bialer, Michael Carlisle, Mimi Regelson, John Cecka, Mark Mumford, Ant Timpson, Eric Caiden, Stain Fairington, Lucas Balbo, David F. Friedman, William Greffe, Billy Miller and Miriam Linna, Billy Damota, The Hound, Larry Cohn, Steve Sparks, Leon Cacoff, Eddie Cochrel, Richard Henderson, Mary Jo Kaplan, Diana Loevy, Bruce Cotzky, Tom Stormont, Char Rao, Hans Zonderberg, Jim McNabe, Ken Carpenter, Peter Orr, Hans Siden, Charlie Beesley, Gordon Smith, Paula Catarino, and Gary J. Svehla.

DEDICATED TO: The state of Florida, James Brown, Ike Turner, Johnny Paycheck, Don "Sugarcane" Harris, Buddy Miles, Brian Gregory, and all the other musicians who are (or were recently) wasting away in American jails.

No one will understand what I've got to do. I've got to find a place to hide with my baby by my side. She's been hurt so much, they treat her mean and cruel. They try to keep us far apart, there's only one thing we can do. We gotta keep searchin, searchin, find a place to hide, searchin, searchin, she'll be by my side. If we gotta keep on the run, we'll follow the sun. If we gotta keep on the run, we'll follow the sun... (Del Shannon)

COVER: From MACUMBA LOVE (60), filmed in Brazil.

LETTERS



PAPA OOM MOW MOW

The oddest version (of Surfin' Bird) was released locally during the brief success of Detroit Tiger pitcher Mark "The Bird" Fidrych. Papa, was of course utilized on probably every Ghoul show. I remember seeing The Ghoul at a personal appearance at a pet store where he was signing autographs and igniting M-80s in the shop! - Jim Thompson (Rochester, MI)

Papa Oom Mow Mow also appears in pristine CD form on Non Stop Party Rock and and Spud Mackenzie's Party Faves (both Capitol/EMI). A few years ago, The Rivingtons appeared on the Uncle Floyd Show, lip synching The Bird Is The Word with a bird puppet. -Alan V. Karr (Flushing, NY)



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I don't think you mentioned an early Frank Zappa "bird" single from 1963, "How's Your Bird?" (Donna 1378), re-issued on the Rhino LP *Rare Meat*. - Ken Walter (San Jose, CA)

A few more Bird sightings. There's a tape of McHALES NAVY outtakes on video showing the cast standing on a boat singing a sort of Papa Oom Mow Mow song. Norton put out Teenage Dance Party With King Uszniewicz And His Uszniewictones with Papa Oom Mow Mow on it, and The Big Itch Vol. 2 (A Memorial To Joe E. Ross) has Sha Boom Bang, a bird song by Brother Zee and The Decades on it. Brian D. Horowitz (Silver Springs, MD)

On the Showtime special COMPLETE AL, a few years back, Weird Al Yankovic is a DJ at a local all-request radio station. Some girls call in for the latest Debby Boone single and he proceeds to play Surfin' Bird. Great stuff. - Dick Klemensen, Editor of LITTLE SHOPPE OF HORRORS, the all Hammer films magazine (Clarion, Iowa)

I was browsing the video catalog at a store in the Boston Chinatown when I heard a familiar, yet totally unexpected tune coming from a TV set. A tape of a Hong Kong TV musical production was playing on the store VCR and the girl behind the counter identified the performer as actor/singer Alan Tam. It had two lines in Cantonese - gibberish according to the clerk - but the rest was definitely Papa Oom Mow Mow! Papa Rules! - Horachio Higuchi (Quincy, MA)

Have you seen the lame TV wrestler Koko B. Ware, "The Birdman"? He comes down to the ring singing his new theme song called "Bird Bird Bird". -Scott Cornish (Rome, NY)

I was fascinated by your Bird piece, plus follow-ups, on the recurrence of Surfin' Bird. How about doing the same for Sam The Sham And The Pharaoh's *Wooly Bully*, also in FULL METAL JACKET plus MORE AMERICAN GRAFFITI, BABY IT'S YOU, SPLASH... -Kim Newman (London, England) *PSYCHOTRONIC* readers are officially encouraged to send in more titles using the great 1965 hit, but I wish I could find a movie using Ring Dang Doo.

NEWS FLASH! : Sundazed Records (of Albany) plans to release the great lost second TRASHMEN LP!! And thanks to Dave Robel, drummer for Charlie Burton and the Hiccups (Lincoln, Nebraska) for sending a tape with a TV ad for The Creighton Blue Jays University basketball team-using Surfin Bird as their theme song!

JAMES HONG

James Hong was also in REVENGE OF THE NERDS II (87). James appears as "Snotty" who acts as "Master Edgar John Po" to help "Booger" - Alan V. Karr (Flushing, NY)

From all indications, THE JITTERS (with James Hong) should be at least historically important. It is the first American movie about *jiangshi* (or *kyonshee* in Cantonese) -the hopping, bloodsucking corpses from the Quing dynasty, that practically formed a separate subgenre within Hong Kong horror films. Since the mid-80s there has been a steady output of movies involving these Chinese characters, who, although translated as vampires, are very different from their Transylvanian counterparts. These movies (MR. VAMPIRE, CLOSE ENCOUNTERS OF THE VAMPIRE KIND, VAMPIRE VS. VAMPIRE and even ROBO-VAMPIRE!) are mostly comic actioners with incredible stunts and sensational acrobatics. They are extremely popular in the far East; in Japan there's a local TV series with *jiangshi*. Strange hybrids include Taiwanese explicit porn features with jumping bloodsuckers! Hong's THE VINEYARD sounds promising too. Hopefully we'll see more Oriental traditions in Western horror movies. - Horachio Higuchi (Quincy, MA)

DAVID CARRADINE

I liked the Carradine feature. I'm looking forward to part two, in which, I trust, he manages to reconcile being the long-haired acid dropper who made AMERICANA (a pretty good movie, I think) with taking the lead role in POW: THE ESCAPE. -Kim Newman (London)

BOXCAR BERTHA was based on the book SISTER ON THE ROAD by Dr. Ben Reitman (my great-uncle). Ben, who was at one time King of the hobos, a physician, an anarchist, manager and lover of Emma Goldman, and a pioneer social reformer, admittedly wrote the book through Box Car Bertha's own words. The book was reprinted by Amok Press, with a forward by Kathy Acker in 1988. - Peter Bochner (Newton, MA)

SID HAIG

Hey! Sid Haig appears semi-regularly on JUST THE TEN OF US (with Heather Langenkamp) as a scary parolee, "Janitor Bob". On the "benefit-talent show" episode he sang a selection from THE SOUND OF MUSIC! - Hugh Shelton (Centerline, MI) Also pointed out by Hal & Angela of TRASH COMPACTOR (Toronto). Sid can also be seen in the new LAMBADA! THE FORBIDDEN DANCE (!)

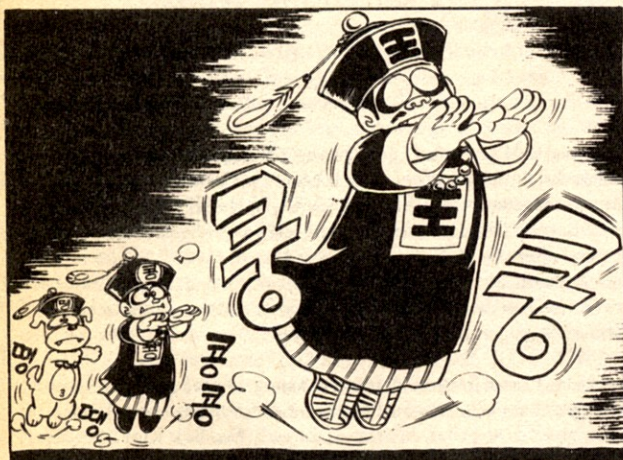
JOE SPINELL

Tom Rainone's piece on Joe Spinell (PV #2) was a riot. It's amazing that this guy was in so many cool movies. -Warren A. Cohen (Cambridge, MA)

I'm glad that you're cool enough to have done an article on Joe Spinell, who was second in cameos only to Dick Miller and John Carradine. O.K., that makes him third. - Mitch Davis (Montreal, Quebec) One of Spinell's last films (OPERATION WAR ZONE) is finally out (on A.I.P. video). THE UNDERTAKER has been re-titled DEATH MERCHANT, after the gore was cut out. That still leaves RAPID FIRE.

MARS ATTACKS!

You mentioned a guy named Norman Saunders and the "Mars Attacks" bubble gum series. Who the hell was this guy anyway? I've been walking around for 30 years with the image of some big headed alien blasting this kid's dog with a ray gun as the kid looks on in horror. I suspect it was the same dude who put out a series of Civil War bubblegum cards during the Centennial in 1961. (You're right) Same effect. One card called ("Painful Death") depicted a hapless Confederate impaled on a picket fence. I guarantee that you could find lots of people with the bugs he put into their heads so long ago. If that's not greatness, what is? - Tim Corcoran (Boston, MA) Thanks for the MARK OF THE DEVIL vomit bag!



From Treasure Island Comic Magazine (Republic Of Korea)

You noted that (the late) Norman Saunders' 1962 Mars Attacks bubble gum series had been re-issued as a full set. Could you be speaking of the four mini-comics (each based on one of the first four cards)? - Fred Hughes (Sacramento, CA) Fraid so. The short-lived series (from Pocket Comics) didn't even credit Saunders. His 1966 Batman cards, by the way, are being re-issued by Topps. A good feature on Saunders and his amazing career (by former Castle Of Frankenstein regular Bhub Stewart) is in the better than it looks #2 (Oct. 89) issue of MONSTERS ATTACK magazine (with a Freddy Krueger cover). Saunders, (from Minneapolis) was 82 when he

died last year. His art career started in 1928 and lasted until he retired in 81. He turned out 1000 pulp covers from 35 to 53. Stewart claims that he was "possibly the most extensively published artist of all time, yet much of his work was unsigned/uncredited."

BRAZIL

Glad to know you enjoyed your stay in Sao Paulo, my home town. Film promotion in Brazil is old-fashioned (displays, big posters, stills and lobby cards), but infinitely preferable to the talk show plugorama that American movie advertisement came to be. And Sao Paulo may well be the only place in the world where hardcore porn can be fit in a double feature with a spaghetti western or a martial arts movie. There were suggestions that XXX-rated smut be confined to specialized theatres (a la Pussycat Cinema), but until this is made official, we'll continue to see Jackie Chan or Lee Van Cleef sharing the marquee with Ginger Lynn or Kari Fox. - I have the greatest respect for Leon Cacoff- in terms of innovation, daring and creative film selection, his film festival is light years ahead above and ahead of any American counterpart (he had the guts to show OF THE DEAD way back in 1981), but somehow I think he confuses PSYCHOTRONIC with plain kitsch. I don't think ALEGRIA DE VIVER (shown as part of the PSYCHOTRONIC film festival last year), while certainly kitsch, qualifies as PSYCHOTRONIC. I think it takes a certain quality of sleaziness, of perversion and perversity to make something really PSYCHOTRONIC. ALEGRIA belongs to a local genre of cute, innocuous comedies, the *chanchada*. On the other hand, most *pornochadas*- which, despite their name are soft core sex comedies, Brazilian westerns, gangster movies, sex-crime thrillers, horror flicks, women in prison yarns and some weird arthouse material - have a definite PSYCHOTRONIC jagged edge. - Horachio Higuchi (Quincy, MA)

MORE ON MONDO MOVIES

I liked the article on Mondo/shockumentaries. Franco Prosperi's WILD BEASTS (83) opens with slaughterhouse footage. I think (porn star) Harry Reems is in LET ME DIE A WOMAN. SWEET AND SAVAGE has the distinction of being banned from video release in Australia. A lot of these movies are on video here. KILLING OF AMERICA was a big hit. -Adam Kerrigan (N.S.W., Australia)

Your Mondo article was great and revealing. Note that MONDO NEW YORK recently joined PINK FLAMINGOS, GATES OF HELL and FACES OF DEATH on Nova Scotia's banned film list. - Ian Johnston (Halifax, Nova Scotia) Meanwhile, back down here, now that MPI has re-released FACES OF DEATH (Vols 1-3), under their Gorgon banner, they've also blessed us with THE WORST OF FACES OF DEATH. And although we said that FACES OF DEATH was "a boxoffice failure" it was a hit in New York.

You confused two different 1973 AUTOPSY films. One is indeed an Italian thriller by Armanso Crispino with Mimsy Farmer (originally called Macchie Solari). The other one, which matches your summary, is a Spanish film starring Juan Luis Cantudo, Jack Taylor...directed by Juan Logar, a sort of specialist in medical themed horror. - Michael Secula (Bethlehem, PA)

I especially enjoyed your mondo features, although I was disappointed not to see coverage of the three most excruciating documentary experiences of my video viewing life. - TARGET EARTH, with Victor Buono and some girlie aliens in see through plastic macs looking at disaster footage and concluding that the world is doomed, DEATH- THE ULTIMATE MYSTERY, with narrator Cameron Mitchell obsessively trying to find out if there is life after death, and MYSTERIES OF THE MIND. All these were released in the UK as part of a video package called THE GAMMA CHRONICLES. -Kim Newman, author of NIGHTMARE MOVIES, Crown Publishing, (London, England)

I really enjoyed your two-part article on Mondo films... but your definition of "Mondo" is quite elastic. If GIZMO is Mondo, then what about BROTHER CAN YOU SPARE A DIME? (Depression-era newsreels

linked by scenes from Cagney movies), DEALERS IN DEATH (Prohibition gangster doc. with lots of morgue shots and cheesy staged footage), and THE WORLD OF THE FUTURE (PBS pledge break favorite about the 1939 New York World's Fair, including home movies of the topless dancers)? Along similar lines are Richard Prelinger's two wonderful compilations of EPHEMERAL FILMS, TO NEW HORIZONS (1930-45) and YOU CAN'T GET THERE FROM HERE (1946-60). The latter has excerpts from TEENICIDE, a short driver safety film featuring a teenage Dick York as a reckless driver! One bonafide Mondo film is SANDSTONE, (Vestron Video) a 1974 doc. on the California free love/swinging commune mentioned in Gay Talese's THY NEIGHBOR'S WIFE. Talese paints a glowing, beautiful, romanticized picture of Sandstone in his book; the film shows its warts, scraggly hair, sunken chests, bad teeth and all. - Buzz Dixon -co-scripter of the new TERROR IN PARADISE, with Gary Lockwood and Joanna Pettit (Northridge, CA)

Unbelievable! Really Great! The magazine in this line is not to be had in Japan. Mondo Movies page is good too too...Keep up the good work! - Takao Watanabe (Kyoto, Japan) Takao sent a Dennis Hopper film festival program (in Japanese), featuring everything from THE LAST MOVIE to RIVER'S EDGE.



Illustration for Dennis Hopper film festival in Japan

I may be wrong, but I suspect the film you list as BORO, THE APE BOY is not a 40s production, but either one of two Mexican imitation Tarzan movies shot back to back in 1958: BARU, EL HOMBRE DE LA SELVA and EL MUNDO SALVAJE DE BARU. The loinclothed hero was played by Brazilian actor Wilson Viana, previously in Curt Siodmak's CURUCU-BEAST OF THE AMAZON and LOVE-SLAVES OF THE AMAZON. Scenes involving wild animals were reportedly shot in a zoo at Chapultepec; there was also a man in a gorilla costume. The Mexican movie that provided footage for THE MIGHTY JUNGLE was OCHOCIENTAS MIL LEGUAS POR EL AMAZONAS (8000 Leagues On The Amazon) (1958). On MALOMONDO and WILD EYE, I think it's important to correct the name of director Paola Cavara, as he previously worked as a "collaborative director" on the original MONDO CANE (and WOMEN OF THE WORLD). Cavara later made THE BLACK BELLY OF THE TARANTULA, one of the few interesting gialli made in the animal-in-the-title thriller boom started by Argento's BIRD WITH THE CRYSTAL PLUMAGE. - Much of what we see on American TV now - not only A CURRENT AFFAIR, but also on pseudo-high-profile shows like 20/20 and 60 MINUTES - is clearly mondo material. Watch out for eventual video compilations of the juiciest stories from these series. - We have a well-established neologism in Brazilian Portuguese, *mundocanismo*, for extreme forms of yellow journalism. The word comes from MUNDO CAO, the Brazilian title of the original MONDO CANE, which by the way, means "Dog-gone World". - Haskell Wexler didn't direct MATEWAN (John Sayles did); he only photographed it. The third source of footage in FACES OF HORROR is THE INCREDIBLE TWO HEADED TRANSPLANT (not THE THING WITH TWO HEADS). - Horacio Higuchi (Quincy, MA) This is only a small fraction of a great fact filled epic letter, which listed nearly 40 (!) more Mondo titles (from 1962 to 1986) that didn't make it into the two part PSYCHOTRONIC survey. Most of these films (from Japan, Italy, Hong Kong, England,

Brazil, France...) never made it to America. More proof that the MONDO craze was/is worldwide. If any completists out there can't get enough MONDO info, send a S.A.S.E. and I'll send you a copy of Higuchi's list.

-Thanks to artist Mitch O'Connell (Chicago) for sending illustrated articles from 60s men's magazines showing the filming of "an actual" slave market "in Turkey" for MONDO BIZARRO, and Gualteiro Jacopetti working on AFRICA ADDIO. Professional hoaxster and director Alan Abel (THE FAKING OF THE PRESIDENT, IS THERE SEX AFTER DEATH...) made headlines recently after he conned members of the local New York media into interviewing an ecstatic champagne drinking hairdresser with a winning multi-million dollar lottery ticket - who turned out to be an actress. Good work Alan! Readers interested in the roots of Mondo movies should watch for the PBS documentary AROUND THE WORLD IN 60 MINUTES, a great look at early travelogues and jungle documentaries. It features incredible rare footage, celebrities like Teddy Roosevelt, Lowell Thomas, and Osa and Martin Johnson, lesser known narrators and filmmakers, and a rich American couple, Larry and Peggy Thaw. In 1939, the Thaws drove from Paris to India in an air conditioned "land yacht", complete with servants, a phone and plenty of martinis. Full color footage shows them having a marvelous time, just a brief step ahead of WWII. Fantaco will be publishing WE ARE GOING TO EAT YOU!, by TABOO editor Steve Bisette. It covers pretty much every aspect of cannibal and jungle features and documentaries. Amok press has announced a whole Mondo movie book. And don't forget - a one year subscription to the PSYCHOTRONIC Mondo Movies series co-author Charles Kilgore's ECCO magazine is \$8, \$12 overseas (P.O. Box 65742, Wash. D.C. 20035)

Here are just a few more mondo movies and titles:

PARIS SECRET (65) French doc. released in America (includes prostitution, voodoo, tattooing and barbequed bats and porcupines)

OUTLAW MOTORCYCLES (67)

MONDO CANNIBALE (WHITE CANNIBAL QUEEN) (79)

French/Spanish Jesse Franco movie with Shirley Knight.

MONDO STRIP (80) From Canada

MONDO EROTICO (Love In Six Cultures) (80) Laura Gemser hosts a comp. of scenes from sex adventure movies she starred in, directed by Joe D'Amato.

TV SUICIDE (89) From San Francisco

And a few more recommended non-Mondo documentaries: Michael Apted's disturbing 28 UP (84), and Michael Moore's recent controversial ROGER AND ME.

ETC...

In response to Mike Bagley's question regarding Russ Meyer's soundtracks; the record store I work at (Asta's in Oakland) recently sold copies of soundtracks to VIXEN and CHERRY, HARRY, AND RAQUEL (on the Beverly Hills label) for \$25 each, and I'm confident we could have got more! -John G. M. Seal (Oakland, CA)

Several other readers (including Barry from Venus and Greg Hillabrand from Glendale, who sent a Polaroid shot of the missing soundtracks, signed by Meyer) - also provided this info.

I was sad to hear of Sammy Morrison's passing. Wanted to let you know that he wasn't the only East Side Kid associated with Our Gang. Daniel Haines appeared as Skinny in many of the early East Side Kids films and was with Our Gang for 15 shorts (1930-33), some of the best of the series. He was also in features (TALE OF TWO CITIES, BOYS TOWN...). He died in action during WWII. -David Jacobs (Bayside, NY)

The Mexican SISTERS OF SATAN (PV #2) is also out on video as INNOCENTS FROM HELL (Showcare Productions) for about \$7, but the quality is only so-so. I think part of Tangerine Dream's (PV #3) Phaedra LP showed up on the soundtrack of the martial arts/horror film DRAGON AGAINST VAMPIRE. - Brian D. Horrorwitz (Silver Spring, MD)

Director Ronnie Ashcroft died last year. He made one of my fave, silly 50s

sexy Martian flicks, *THE ASTOUNDING SHE MONSTER* (58). He also directed *SWAMP RUN* and *CHARTROOSE CABOOSE* (filmed simultaneously in Oregon in 1960), a nudie film, *MR. PEEK A BOOS' PLAYMATES*, and released *RING OF TERROR* (both 62). - Dave Meile (Lincoln, Nebraska)

Thanks for reviewing the Anthony Rhodes Propaganda book in #3. I would have written it off as one of those garish collections of Nazi memorabilia, but your comments got me to take a look at it and I see it (political propaganda) everywhere now, from USA Today to ads for TV movies about narco cops winning the war on drugs in Latin America. - E. Yarber (San Francisco)

EVIL SPAWN, as Ken Hall tried desperately to state, is all his. He wrote most of it and directed most of it and it certainly bears his unmistakable "style." Outside of hiring Ken as my employee and placing a certain amount of faith in him as a first time director, I had little to do with the film and have never implied differently. I wish Ken would stop trying to drag me into this loser. If he's unhappy about the fact that he hasn't made any money from the film yet, how do you think those us who LOST money on him feel? With the paltry budget he delineated it seems impossible that any picture could lose money, but he did. Thanks a lot, Ken. -Fred "I never directed *EVIL SPAWN*" Olen Ray *This is about a review in #2 and a letter in #4. I like EVIL SPAWN, but I promise- no more EVIL SPAWN letters.*

Jonathon Ross, the presenter of the (British) *INCREDIBLY STRANGE FILM SHOW*, used to have an exact rip off of *LATE NIGHT WITH DAVID LETTERMAN* (right down to the house band) called *THE LAST RESORT*. I have the first (and second) *INCREDIBLY STRANGE*...series on tape and they stand up well to repeated viewing. The second series was on Mexican wrestling movies (Santo, Blue Demon...), Fred Olen Ray, Doris Wishman, Stuart Gordon, Ed Wood Jr., Tom Savini, Jackie Chan, and Tsui Hark (*PEKING OPERA BLUES*, *A BETTER TOMORROW III*). Can't wait for the third series! -David Beyon (Morrison, Swansea, UK) *When is some American network or station going to wise up and air this series? Or better yet, when are Americans going to produce some decent programs like these?*

Thank you very much for the review of *THE EXOTIC ONES* (PV #3) and ordering information. The film has special meaning to me because the role of the inspector (who says the line, "That head of Nemo's looked like a squashed watermelon!") was played by my uncle, Ronald Drake. Uncle Ronnie has had a good career singing in gospel and country music groups, including years on the Porter Waggoner show, and Ormond hired him to give vocal lessons to his son, Tim, who he was grooming for child stardom. This led to his casting Ronnie in the film. Though the exteriors were shot in New Orleans and Okefenokee swamp, all of the interiors were filmed in a recording studio in Nashville. The same studio was used by Elvis Presley to record *Heartbreak Hotel*! It's interesting to note that the TRAFICO studio (Television, Radio and Film Commission) was owned by the United Methodist Church. I was too young to see the movie in 1968, but all of my family went to its premiere at a Knoxville, TN drive-in. Needless to say, they've never forgotten it. Now, thanks to your magazine, I've seen one of the most amazing films ever made, in my opinion, the absolute epitome of the word *PSYCHOTRONIC*. This past Christmas all my family gathered around as I presented my uncle with *THE EXOTIC ONES*. I don't think I've ever seen him so surprised or pleased. I really feel like a lifelong quest had been filled. -Troy Guinn (Kingston Springs, Tennessee)

North Yemen (on the Red Sea) is almost medieval in architecture, but almost every town has one or two theatres (often roofless) showing pure Psychotronic along with Indian epics, Egyptian comedies, and miscellaneous Far Eastern product. In 6 weeks, I've seen *STARCRAH*, *HOLLYWOOD BOULEVARD*, *BLOOD AND LACE*, *THE BEASTMASTER*, *THE DOLL SQUAD*, *THE MACK*, *SUMMER SCHOOL TEACHERS*, and *SCORCHY*, usually subtitled in French and Arabic, sometimes dubbed into Italian. Audiences are young, mostly male, and usually spaced out on the "gat" leaf, which is now the main cash crop here and chief pastime of the population. Seats are the hard wooden flip-

down type, but for 80c, who's complaining? A guy wanders around selling glasses of hot, ready sweetened tea, shouting to make himself heard over the soundtrack, and if the movie stinks, the local JDs start conversations with friends, 30 seats away. Thanks for the Mondo articles- a real public service. I also enjoyed your Brazilian report. Looks like the only place to see movies properly nowadays is in the so-called 3rd world. - James McMullan (Yemen Arab Republic)

Karen Black Update

Karen Black was our first celebrity profile back in PV #1. Since then, she's been seen in *OUT OF THE DARK*, *ZAPPED AGAIN!*, and *HOMER AND EDDIE* and you can watch for her in *DEAD GIRLS DON'T DANCE*, *MIRROR MIRROR*, *THE HAUNTING FEAR*, *THE CHILDREN*, *JUKE BOX DREAM*, *DELIVER US FROM EVIL*, and *TWISTED TRIANGLE*. Here's a recently discovered photo of the (17?) year old Black in her first movie, *THE PRIME TIME* (AKA *HELL KITTEN*), made in Chicago by Herschell Gordon Lewis.



Karen Black in her first feature, *THE PRIME TIME*, made in Chicago



THE SOUTH IN THE 60s

NIGHT OF BLOODY HORROR (Paragon, 68) P/D/S Joy N. Houck Jr., S Robert A. Weaver

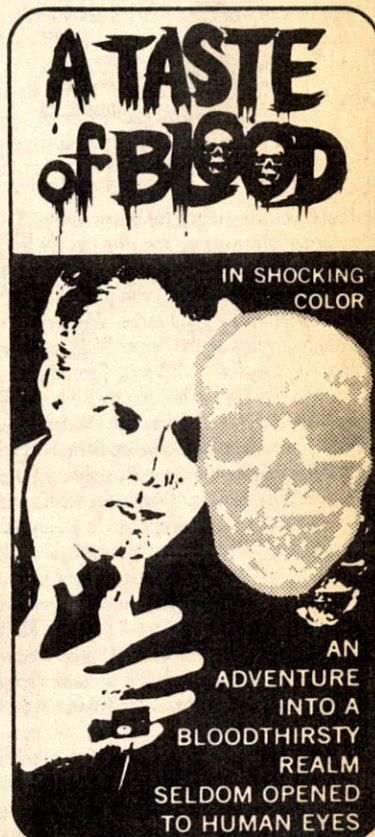
Every time I see a Manhattan bus go by lately, it has a big poster of actor Gerald McRaney in military uniform promoting his MAJOR DAD comedy series. And every time I see that face I think of McRaney's first movie, NIGHT OF BLOODY HORROR, and you should too. The first scene is an (almost) sex scene. The sensitive Wesley (McRaney) complains of a headache and we see a psychedelic swirl. The woman goes to church to confess, but the preacher stabs her in the eye! Years later, Wes, who still lives with his domineering mother, broods and drinks. He has bad headaches and childhood flashbacks. In a nightmare, the woman in bed with him becomes his mother. A nurse takes him home after he's beaten and robbed, but she ends up with an axe in her chest and he's arrested. The cops call him nuts, a fruit, and a fag, but release him on bail. He goes to see a crude, noisy band (The Bored) and the film switches to negative while they sing about "plastic fantastic dreams". Another victim spurts blood when his hand is cut off. I won't reveal the ending of this low budget 16mm PSYCHO-inspired movie filmed in New Orleans, but you should know that it was filmed in "Violent Vision", and that the families of theatre patrons were offered \$1000 if their relatives died while watching it. It was made by the great Howco company (run by the director), known for hits like THE BRAIN FROM PLANET AROUS and CARNIVAL ROCK. McRaney's next film was WOMEN AND BLOODY HORROR (!), also by Houck. - Like all Paragon tapes, this one starts with lots of trailers.

TASTE OF BLOOD (Something Weird, 67) P/D Herschell Gordon Lewis, S Donald Stanford

In 1967 Roman Polanski's nearly two-hour FEARLESS VAMPIRE KILLERS was released (in a cut version) to mostly negative reviews and is now considered a classic. The same year, Herschell Gordon Lewis' complete two-hour, filmed in Miami, modern vampire movie, TASTE OF BLOOD, was released and completely ignored by critics. Today it's considered - a two hour H.G. Lewis movie. A box marked "gravest urgency" arrives from London at the office of John Stone (Bill Rogers of SHANTY TRAMP). Stone has a corny deep voice, a maid, and a chatty

wiseass secretary. He practices putting in his luxurious living room and spends time on the course with his best friend Dr. Hank Tyson (the late William Kerwin), a nice guy who happens to be in love with Stone's blonde wife. The box contains two bottles of brandy and a note about ancestors in Moldavia. Drinking the brandy makes him an irritable insomniac. He takes a ship to a very foggy London, where the papers announce a murder.

Back home, he uses a big ugly ring to hypnotize his wife, then goes to Strip City where he picks up Vivacious Vivian (!) After he bites her neck, he leaves the blood smeared all over his face. He sneaks off to Houston, where he stabs a woman in a bathing suit with a huge knife. When he becomes a vampire, a blue light shines on his face and wolves are heard howling. A bald Dr. Howard Helsing (with no accent) arrives from Hamburg University. Dr. Tyson says, "Vampirism? Voodoo?, It's all mumbo jumbo! This is the space age!", but the two doctors follow Stone, "If you're trying to scare me to death, Helsing, you just did!". Last-minute intentional comedy relief is provided by a weird guy and his dog, before the expected stake in the heart climax. Lewis himself appears as a British seaman. You've got to appreciate the dialog (there's a lot of it) to enjoy this movie, 'cause Lewis was experimenting with making a more respectable, non-gore horror movie. The video of this Eastmancolor film is worn and spotty, but the music (partly jazz) is very good.



FRANK GROW'S RED AND ROSY

RED AND ROSY is a wild, funny, fake documentary about legendary drag racer Richard "Big Red" Friedman. In 1968, he has a near-fatal crash. After 32 hours of surgery, he emerges with a metal hand, addicted to 100% adrenaline. Other racers and fans impersonate and imitate him, walking around with IV units. Red marries Rosy, an actress, and runs a scrap metal business. After a long impressive freak out sequence, they mutate and have monster babies. The film ends with lots of various sized mutants with flame throwing eyes, spewing out vile liquids (including Budweiser) while laughing hysterically! There's a bloody scene in a (real) tattoo parlor, featuring amazing animated tattoos. Red hangs job applicants upside down and pumps their blood out. Some kids walk around with Red's penis in a box. The black and white cinematography, montage effects (using old and new footage) and editing are excellent. The monsters are cheap-looking on purpose in the A.I.P. 50s tradition. The great, original music is by The Blood Pumpers Racing Club (Grow's group). This 20 minute tape is recommended for fans of cinema, speed, racing and monsters. You can contact Frank Grow at PO Box 2889, San Diego, CA 92112. He also offers RED AND ROSY Video Trading Cards ("Collect all 21!")

MORE 70s NONSENSE

HONKY TONK NIGHTS (Tapeworm, 78) P/D/S Charles Webb, P/S Arthur Chang

Carol Doda is famous (at least to tourists in San Francisco) for being a top heavy topless dancer and owning her own club. In this movie without an audience, she plays a small time Dolly Parton inspired country singer, billed as "Belle Barnes And Her 44s". When she shows up at a club run by a depressed Georgina Spelvin, the drunken patrons just yell "take it off!" Her guitarist/lover (Ramblin' Jack Elliott) writes a new arrangement for her song, "You've Got To Change To Be A Star" ("nobody wants you the way you are..."), and she finally is taken seriously as a singer. A rival singer, played by Serena (a better actress than Doda) gets to lip-synch "One More Drunk For The Road" and stab a lecherous old man in the face with a fork. Subplots fill up time with chase scenes, fights, and racing motorcycles. Spelvin and Serena, both major porn movie stars at the time, have brief nude scenes. So does Chris Cassidy, a lesser known porn actress. The only real sex scene is performed outdoors by unknowns. Ramblin' Jack Elliott, a disciple of Woody Guthrie, was a pretty popular folk star until Dylan came along. He should have done more acting in better movies. The biggest surprise for me, in this pretty dull movie, was an appearance by the wonderful, San Francisco based Hot Licks (without Dan Hicks) doing a number. At the time they had a female

violinist and singer Naomi Eisenberg, who went on the sing backup for the Kinks.

GANG WARS (Sun, 75) (DEVIL'S EXPRESS) D/S Barry Rosen, P/S Niki Patton, P Steve Madoff, S 3 other guys

This made-in-New York, black action kung fu horror movie has bad sound, bad lighting and lifeless fight scenes, but it has a Chinese zombie killing people in subway tunnels so it can't be all bad. War Hawk Tanzania plays See-Fu, a tall, cop-hating martial arts teacher with an Afro. He takes Rodan, a Hispanic student, with him to Hong Kong. Rodan disturbs an ancient burial sight (shown in a flashback). Unseen zombies attack a Chinese businessman, causing him to grow ping pong ball eyes. He takes a boat to Manhattan and mutates at the 135th St. subway station, killing people after luring them into dark passages by going "Please help me! It's dark in here! I'm scared!" Meanwhile Black and Chinese street gangs fight each other, coke deals go down, a woman wins a bar fight, and Brother Theodore (!) preaches outside the subway station - "Listen to those rats underground! Rats! Rats! Rats!" After an impossible-to-see slow motion fight in the subway, we get to see "the demon" - a guy in a monster suit and mask.

CAMERON MITCHELL

VIKING MASSACRE (I Coltelli Del Venicatore, Knives Of The Avenger) (67) D/S Mario Bava, P P. Tagliaferri, S Alberto Liberati, George Simonelli

One of Cameron Mitchell's last movies before playing Buck on THE HIGH CHAPPARAL (67- 71), this was his third for director Bava. An old lady fortune teller on a beach warns a woman and her

How much SHOCK can YOU stand?
REMEMBER...you can only DIE once!!
the story of a
a **BLOOD PSYCHO**
gone **BERSERK!!**

NIGHT OF BLOODY HORROR

SEE.... beautiful women meet sudden brutal horror.

starring
Gerald McRaney
Gaye Yellen
Evelyn Hendricks
Herbert Nelson

story and screenplay by
ROBERT A. WEAVER • JOY N. HOUCK, JR.

executive producer
ALBERT J. SALZER

produced & directed by
JOY N. HOUCK, JR.

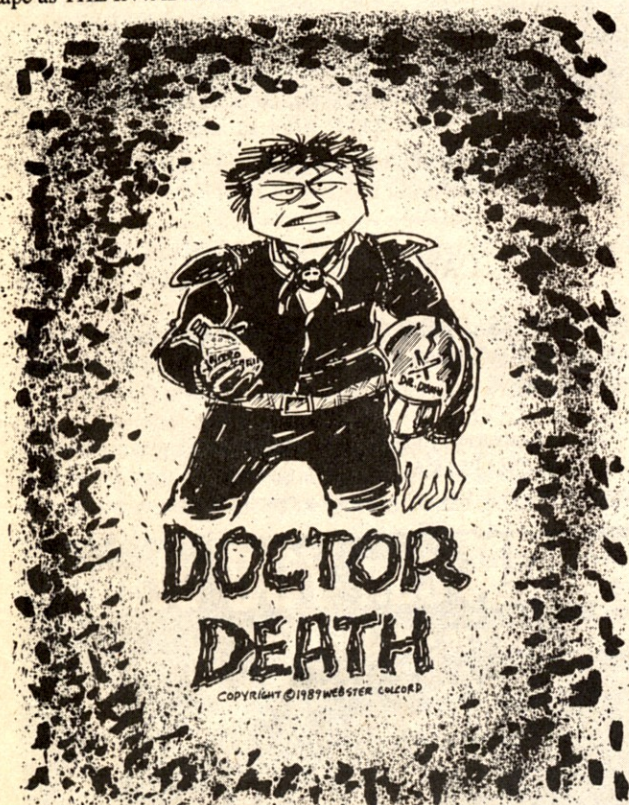
in **COLOR**

A **CINEMA IV** PRODUCTION

filmed in
Violent Vision.

young son to "Beware of Og!". A flashback reveals the time when the warrior Ogden interrupted a royal wedding by showing off decapitated heads and was cursed by the king. Rurik (Mitchell with blonde hair) is the bitter mystery man who shows up to protect the

fatherless family. His flashback, complete with narration, reveals more plot complications and shows him raping and pillaging in a black metal mask. Later, during a knife fight, Rurik proclaims, "I could split your liver, I could quarter you, but I want your heart!" At the end of this tale of vengeance, Rurik rides off alone, just like in an Italian western, which this could have been with just a few costume changes and some guns. Of course, Bava, known for his horror movies, also directed westerns, and Mitchell had acted in an early Italian western (MINNESOTA CLAY, 64). If Sergio Leone had directed Clint Eastwood in A FISTFUL OF CROWNS, Italy might have turned out dozens of "spaghetti Viking" movies. ERIK THE CONQUEROR (61), the other Bava/Mitchell Viking movie is on tape as THE INVADERS.



DOG EAT DOG (EINER FRISST DEN ANDEREN, LA MORTE VESTITA DI DOLLARI) (Sinister 63) D Ray Nazarro, Gustav Gaurin, Albert Zugsmith, S Robert Hill, Michael Elkins, P Ernst Beuback, Carl Szokol

In my opinion, any movie with Jayne Mansfield is worth watching, and one with her and Cameron Mitchell is essential. This grim, black and white Italian/German crime film made in Yugoslavia was not disappointing. It opens with Darlene (Jayne) writhing in bed as paper money falls on her. She bites and kisses the bills, kicks her legs, then gets up and dances. Meanwhile, her laughing goon husband chases Corbet (Cam) in a car, gets out, kicks him in the face and pushes him over a cliff. Despite all the cash, Darlene, who calls everybody Crackers, says, "Right now, I'd settle for a fresh lipstick and panties in Teaneck, New Jersey!". The manager of the hotel and his girlfriend (who he calls his sister) find out about the stolen loot. All of them end up on a remote island where a crazy dying madame lives in her ex bordello villa with a scheming bald servant (Pinkaus Brown). Everybody plots against everybody else, and have violent fights. Jayne does the twist. After a few murders, Corbet, who spends the whole movie with a bloody face, cracks up, yelling, "No

gas, no money, no gas, no money...!" and starts tearing up all the furniture. At the end, only Darlene is left, drowning in the ocean while grabbing at bills. It's interesting to note that Mitchell had also starred with Monroe (HOW TO MARRY A MILLIONAIRE) and Mamie Van Doren (PIER FIVE, HAVANA). Unfortunately, the copy of DOG EAT DOG I saw had some irritating burn marks. Different sources list different production credits, but maybe three people DID direct it.

DOCTOR DEATH (89) D/S/star Webster Colcord

PSYCHOTRONIC receives some amateur tapes in the mail that you should be thankful you don't have to endure. On the other hand, here's an 18-minute tape made by some kids in Oregon, of all places, that's more fun than a lot of recent pro movies. In this action-packed, post nuke, science fiction/horror/action video, the director wears a protective helmet as Dr. Death, driving a school bus at breakneck speed, laughing while throwing bottles of nitro out the window. The Road Warrior/Road Runner inspired action includes MPs (mutant police) being blown up and hands and heads blown off. In a dream sequence, a wall of TVs broadcast H bomb explosions. Some of the action camerawork is pretty advanced and very effective. The make up is good, and the special effects techniques include models and stop motion. The impressive score (by Kevin Looney) sounds like a good mid-period Pink Floyd album. One of the only things these guys haven't figured out (or couldn't afford to do) was editing in sound effects without cutting the music. The tape ends with funny behind the scenes outtakes. Nobody looks any older than maybe high school age. Give them a little time and some money and they could make a great feature. Copies can be ordered for \$12 ppd. from Colcord, PO Box 40347, Portland, OR 97240-0347.

ANTHONY PERKINS

EDGE OF SANITY (Virgin, 89) D Gerald Kikoine, P/S Harry Alan Towers, P Edward Simons, S Ron Raley

A little kid watches a couple having sex in a barn. The woman watches the kid. The man spansks the kid, then she dies. It's only a childhood trauma relived by Dr. Jekyll, played this time by Anthony Perkins in a wacky Hungarian/English production that actually enjoyed a US theatrical release last year. The rich adult doctor, limping with a cane, becomes Hyde after experiments with anesthesia. The Perkins Hyde looks like an 80s Iggy Pop punk, turns green when he smokes coke from a glass pipe, and is obsessed by bare asses. He announces himself - "Hi, Jack Hyde!". He humiliates people (and himself) and kills women, usually by slitting their throats. He masturbates while watching a black pimp and a hooker have sex, then keeps the pair as slaves. Meanwhile his selfless wife helps out hookers at a church. Perkins has never acted stranger or more out of control (and that's saying a lot). His laughing, nervous, psychotic behavior is unbelievable. This movie looks like a sleazier-than-usual Ken Russell version of Jack The Ripper. Cameras tilt and circle around while everything turns pink. An interesting continuity error occurs, when Hyde cuts off a woman's panties and they magically reappear. Viewers used to juvenile, tame (or censored) recent American horror movies will be shocked by all the nudity and kinky sex.

Some US reviewers thought that director Kikoine might actually be the prolific Jesse Franco using another pseudonym. Kikoine is

actually a well-known and successful French porno movie director. Most of his movies star sex celebs like Brigitte Lahaie, Olinka, and Marilyn Jess. He also co-directed one English language porn hit, *THE TALES OF TIFFANY LUST* (80) and recently made the Poe adaptation *BURIED ALIVE*, the last movie with John Carradine. Variety said that *EDGE OF SANITY* originally had porno inserts. It's available in an unrated and an R version here. You know which one to look for. Perkins also starred (as a vampire) in *DAUGHTER OF DARKNESS*, a recent CBS TV movie, also filmed in Hungary (by Stuart Gordon). It had a few good moments, but I swear that over 30 minutes of the 2 hour running time was taken up by commercials.



Anthony Perkins and Edward Albert Jr. in *THE FOOL KILLER*

THE FOOL KILLER (EL ASESINO DE TONTOS) (Republic Collectables, 63) D Servando Gonzalez, P/S David Friedkin, S Morton Fine

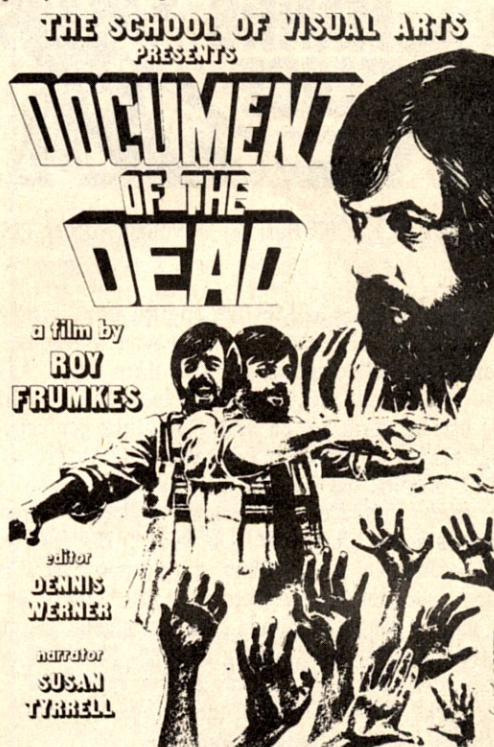
This obscure, high-quality Mexican/American co-production filmed around Knoxville, TN, features Anthony Perkins in one of his most interesting roles. 12-year-old Edward Albert Jr. (in his first role) plays George, a post Civil War orphan who runs away from his mean, strict foster parents and roams the countryside meeting various interesting characters. He narrates his story and sometimes talks to the camera. Henry Hull is an eccentric widower known as "Dirty" who talks about the notorious eight-foot -tall "fool killer". He calls George a fool (for trying to clean up his filthy shack). Perkins is a reclusive, unpredictable shell-shocked ex-soldier with amnesia and a dead man's name, Milo Bogardus. He first appears in the woods in a series of jarring close-ups, accompanied by scary music. He plays a flute, takes George for a nude swim in the river and has some choice lines, "The first thing I knew was pain. - It's like two armies in my head... - I can feel the grass grow beneath me!"

Milo is against organized religion, says he's a faith healer, and in one amazing scene, freaks out and yells "I seen God!". After a scary hellfire sermon at a revival meeting, the excited, impressionable George is nearly born again ("Save me! Save me! Glory!"), passes out, and wakes to find Milo gone and the preacher dead, with an axe in his back. A great looking black and white film, *THE FOOL KILLER* has excellent cinematography, editing and acting. It was released to theaters in 65 and again, re-edited, in 69, gaining (a very small) cult following. Friedkin and Fine also wrote *THE PAWNBROKER*.

ROMERO LIVES

REVENGE OF THE LIVING ZOMBIES (Magnum, 89) P/D/co-s/co-ed/act Bill Hinzman

You probably know that Tom Savini is directing a remake of *NIGHT OF THE LIVING DEAD*. That classic 1968 cult hit has already spawned two official sequels by George Romero, and John Russo, who scripted *NOTLD*, wrote *RETURN OF THE LIVING DEAD* (which also had a sequel). And countless (mostly Italian) movies have ripped off every possible element from the Romero movies. Now even the zombies themselves are making uncredited remakes! The very first on-screen zombie in *NOTLD* (when Johnny says "They're coming to get you Barbara!" in a Karloff voice) was Bill Hinzman. This one (originally to be called *FLEASH EATER*) is a teen zombie movie, but copies a lot from the original, and is very non-Hollywood (people drink Iron City Beer). College students on a Halloween hayride spend the night in the woods smoking pot, drinking and making out. The famous Hinzman zombie kills a farmer and more people become walking dead as the kids try to warn the unbelieving local authorities. A cop says, "These kids are not human!". This movie is gory (axe in head, pitchfork in chest, bit off nose...), and has nudity (naked bloody zombies and a long shower scene). An angelic-looking little girl zombie kills her mother. They wait until dad comes home and have him for dinner. Hinzman even gets to thrust his arm right through a naked girl. There's the boarded up house surrounded by zombies, local TV reports and a twist on the original surprise ending. Some of the effects are good, but there's at least one obvious dummy head and the acting is pretty horrible. All in all, it's pretty entertaining.



DOCUMENT OF THE DEAD (Studio Entertainment 79/89) P/D/S Roy Frumkes

Back when Romero was filming his first *NOTLD* sequel, *DAWN OF THE DEAD* in a Pittsburgh area shopping mall, film student Roy Frumkes arrived from New York with an SVA (School Of Visual Arts) crew. He interviewed Romero and filmed him (and Savini)

working, cut in scenes from other Romero projects and got Susan Tyrell to narrate the finished documentary. For various reasons, Frumkes (who went on to produce and write the amazing STREET TRASH) couldn't get DOCUMENT distributed or shown in public. Last year he went to the set of TWO EVIL EYES for similar 10-years later footage, and the complete results are now on tape, a must for Romero and Savini fans and those interested in special effects and low budget film production. In the old footage, the very friendly and thoughtful Romero discusses rating problems, says Hawks' THE THING was a major influence, and explains that they could only shoot DAWN in the mall from 11PM until 7AM every night. Savini is shown applying make-up and doing stunt work. A rare highlight is a FANTASTIC VOYAGE take-off Calgon soap ad that Romero's company made.

In the new footage, the director wears the same plaid scarf and explains that his yo-yo is a "nicotine substitute". Gahan Wilson, Steve Bissette, and The Phantom of The Movies also give their 2 cents worth, and the tape ends with Drew Friedman's Dawn Of The Duke, John Wayne zombie poster. Also with scenes from MARTIN and MONKEY SHINES.

SEX AND DRUGS



MANTIS IN LACE (CIC, Best 68) D William Rotsler, P/S Sanford White

Susan Stewart stars as Lili (the original title), a sexy topless dancer. She takes LSD, takes men to a secret warehouse, has sex with them while hallucinating, and kills them. The L.A. cops are dumbfounded. Great plot! A normal looking guy with a big, dangling earring, turns her on first. ("You look hep baby! What's your bag? Maybe we should groove together!") A close-up shows a Capitol LP playing, but we hear the Lila theme (again). His face becomes other men's faces. Loud echoed laughter, backwards music and dialog is heard. ("Oh wow! Oh wild!") His head becomes a bunch of bananas and she stabs him with a screwdriver. Russ Meyer star Stuart Lancaster plays Ackerman, a psychologist. He tries to analyze her. She dances for him in a see-thru nightie. During sex, he turns into a mad surgeon with a syringe. (The fast editing is excellent). A voice says "Do as I say, eat raw vegetables". Later, she has flashbacks while dancing at the club and sees a submarine sandwich turn into a hand being sliced off.

The next victim is an aggressive drunken slob, who gets chopped with a cleaver. Outside marquees announce the "Topless, Bottomless LSD Review" -and Procol Harum. One stripper is Pat Barrington (also in ORGY OF THE DEAD). This tape is hard to find, but the Best Video version (rentable from Video Vault) is a bit more complete version. Director Rotsler went on to direct THE SEX LIVES OF ROMEO AND JULIET and THE NOTORIOUS

CLEOPATRA. Harry Novak was the executive producer for his Boxoffice International. The interesting cinematography is by Laslo Kovacs, shortly before he did EASY RIDER. The camera goes behind the strippers and goes back and forth in the audience. Most of the dialog is corny and dated but there's also a lot of good sarcastic lines. 60s music fans should enjoy the music. The strippers dance to an unseen garage band doing instrumental versions of "Can't Explain" (by Love), "Feel A Whole Lot Better" (by the Byrds), and "You Make Me Feel Good" (by the Zombies) (!) The make up is by Mike Weldon, a guy who did lots of behind (and in front of) the camera jobs in adults only (and porno) movies.

ALICE IN ACIDLAND (Something Weird, 69) P/D John Donne, S "Gertrude Steen"

A psychiatrist begins narrating the sad tale of Alice Trenton, a nice college student who gets in with the wrong crowd. Alice starts narrating too, and after a while they alternate explaining the silent black and white footage on the screen. Alice goes to a pool party given by her beautiful smiling French teacher, Freda. Wearing a polka dot bikini, Alice smokes her first cigarette ("I felt like a real kid!"), and drinks. All of a sudden she and Freda are naked in a bathtub kissing and fondling each other. Later, they hop in a Volkswagen and go to the bathroom of a service station so they can change into hip clothes and smoke a joint. They walk on the Sunset Strip ("She'd now become a wild twilight hippie!") until they find another party. "Animal" fondles Alice on the floor ("Animal had pushed the right button.") while a sappy song about soft lips plays. Meanwhile Freda is busy with a new female conquest. The men have normal conservative haircuts and wear black slacks with combs in the back pockets. During sex scenes, they leave boxer shorts on. Most of the music is by a jazz trio.

At yet another party, where lots of pot is smoked, an "acid test!" is announced and Alice swallows a sugar cube- ("I began to float, my temples were pounding!..."). The offscreen shrink informs us that Animal had driven Alice's best friend to suicide. The rest of the movie is completely unrelated full color psychedelic footage showing Alice's trip. It's pretty good! The music gets wilder, somebody recites some kind of poetry and there's a frantic light and strobe show. "Let me eat the flowers!" Women with painted eyes and paper flowers dance, strip, lie around naked and pose "Take me! Love me!" The dead friend shows up. The last shot is Alice in a straight-jacket in a padded cell! ("She's a mental vegetable!"). THE END

SATAN'S BLOOD (All American/Mogul, 77) D Carlos Puento, S Eva Del Castillo, P Francisco Ariza

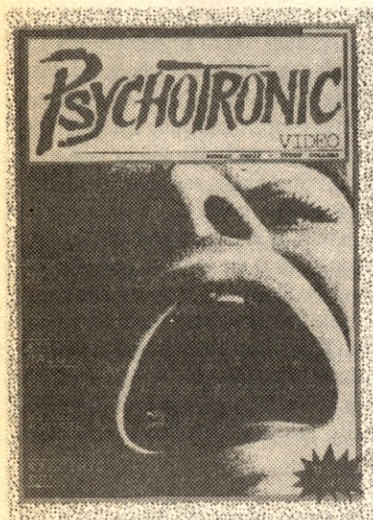
This one opens with a priest kissing and squeezing the breasts of a naked woman on a sacrificial altar. He has sex with her, then stabs her. What looks like a satanic (almost) porno movie is an example of the liberalization in Spanish cinema after Franco died. It's kind of like early 70s American movies made right after the old censorship system ended. All of a sudden movies packed in as much depravity and nudity as possible. After the credits (all in Spanish), a couple is lured to a castle by a mystery couple who claim to know them. There's a Ouija board seance, lots of thunder and lightning and nightmare sequences. Their dog is killed and discovered hanging on a butcher hook. Cast members caress each other in the shower, enjoy threesomes and group gropes, and scream loud during orgasms. The host growls like a dog. The hostess talks in several voices. They both eat like dogs. A porcelain doll comes to life. People are killed or commit suicide, then return, and a twist ending borrows some ideas from ROSEMARY'S BABY. Executive producer Juan Piquer Simon later directed PIECES and SLUGS.

BACK ISSUES OF PSYCHOTRONIC VIDEO

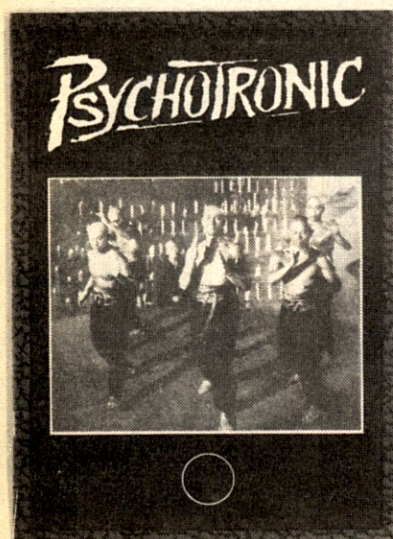


#1 SOLD OUT!!!

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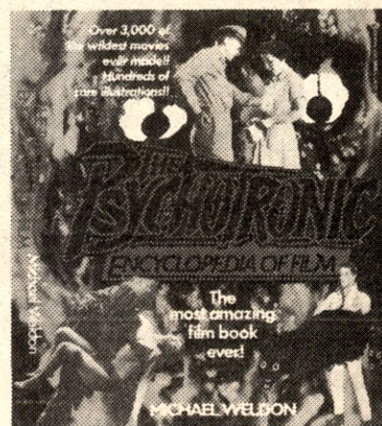


#3 History of MONDO Movies, Part #1. Interviews with Sid Haig and Wings Hauser. The Electric Eels and Tangerine Dream. Sadismo cover. (Only \$3)



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Next Issue (#6) Exclusive interviews with Peter Fonda! Susan Tyrrell! Paul Naschy! Luigi Cozzi!! Uncle Bob Martin covers fanzines! (OR at least as much of all this as we can fit in!) Don't miss it!

All checks and money orders must be made out to:
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Some of these books are not new releases, but they were sent to PSYCHOTRONIC recently. We want to thank The Bookstop in Boca Raton, Florida for some of the best ones.

CIRCUS PRESS AGENT (THE LIFE STORY OF ROLAND BUTLER, KING OF BALLYHOO) (Caxton \$12.95) Gene Plowden

This is the kind of small press book I love to find. It's a softbound, illustrated biography, written by a circus expert/fanatic about his friend, Roland Butler, a man who would be right at home in Hollywood. Butler could and did promote anything. He enticed millions of Americans to line up to see the giraffe-necked women from Burma, Ubangis with saucer lips, a child prodigy named Mister Misten, and baby elephants billed as Pygmy elephants. He made "Gargantua The Great," (a tame pet gorilla raised in Brooklyn) the biggest attraction in the circus world by calling him "The mightiest monster ever captured by man!" In 1940, Butler staged the wedding of Mr. and Mrs. Gargantua and in 49, when Gargantua died, he made sure it was front page news. Butler also was an artist, creating great old style circus advertisements and posters. He was a talented, unashamed, expert liar and exploiter in the grand tradition of P.T. Barnum and Ed McMahon. Almost worth the price of the book is the glossary of circus terms: Sneaky Pete (cheap wine). Punks (kids). Alfalfa (paper money). Butcher (refreshment peddler). Rubberman (man who sells balloons) and Iggy (play dumb)...when confronted by local fuzz (police). .. Author Plowden also wrote the incredible (and out of print) GARGANTUA (Circus Star Of The Century) (Bonanza)

THE MUNCHKINS REMEMBER (The Wizard Of Oz and Beyond) (Dutton \$12.95) Stephen Cox

THE WIZARD OF OZ was on CBS network TV for the 32nd time in February. Its TV debut was in 1956. Most Americans growing up watching TV have seen it more than any other movie. John Waters has called it his favorite. After I got my first portable reel to reel, battery operated tape recorder, one of the first things I taped was Munchkin voices. I played choice excerpts during classes at school. Guaranteed hilarity! Because of the classic film's recent 50th anniversary, several inevitable books have been published. This is the one to buy, though. It's all about the (previously uncredited) midget actors who played the Munchkins (and flying monkeys). Every star of THE WIZARD OF OZ has passed away. Only some of the

Munchkin actors are left, now in their 70s or 80s. The most famous were Billy Curtis (star of TERROR OF TINY TOWN) and Harry and Daisey Earles (stars of FREAKS). There's also Little Billy Rhodes (also in two Three Stooges shorts), Meinhardt Raabe (best known as Little Oscar, driving the Oscar Mayar Wienermobile around the country), and dozens more, telling their own stories and shown in then and now photos. Pictures worthy of Diane Arbus show little people posing with Marilyn Monroe, Harpo Marx, and Jerry Mathers as The Beaver.

THE DUMB ANGEL GAZETTE (#3 - POTPOURRI) (Domenic Priore, \$12.95)

This softbound, booksize (146 pgs.) magazine is dedicated to, and obsessed with, Brian Wilson of The Beach Boys. The incredible #2 issue was completely about the famous, never released SMILE album. This issue opens up to include lots of appropriate 60s topics, as well as details about recording the FRIENDS album and Wilson's recent solo album. Read about Phil Spector, Davie Allen and the Arrows, Jeff Barry and Ellie Greenwich, and THE T.A.M.I. SHOW. My favorite article is a detailed, historical look at drag race and car songs. It's important to see how Shut Down and Drag City were pretty much the end of a long tradition of car songs dating back to post WWII country and R+B hits, by everyone from Ike Turner to Faron Young. Another section looks at the instrumental and surf music of England, and covers the Shadows, Tornados and The Spotniks. A strong case is made for The Who (!) being the ultimate UK surf rock band, thanks to Keith Moon. There are also lots of record reviews and rare pictures. The cover shows the very sexy Ronettes in Christmas minis. The scariest picture is of Brian Wilson posing with Beaver and Wally- last year. Write Priore at PO Box 4131, Carlsbad, CA 92008

THE CRAMPS - COMBO! (Black Mony "55 Francs")

A must for Cramps fans (we know you're out there), this 116 page, Reader's Digest size special edition book is an illustrated



chronological history of America's ultimate cult band. It includes an extensive discography (including boots), cartoons, rare photos (all

previous band members, Lux naked on stage, Ivy in tiger stripes in color on the covers...) and interview excerpts. Other related topics and pictures are Ghoulardi, Vampira, Ed Gein and FASTER PUSSYCAT! KILL! KILL! This is the best publication on the Cramps since Lindsay Hutton in Scotland published his Cramps special edition in 85. Of course COMBO! is mostly in French, but that won't stop some of you from running out to find out what a Franc is worth these days. Don't forget to add postage. Order from Yannick Bourg, BP 576, 75027, Paris, Cedex 01. France.

THEY CALL HIM MR. GACY (Selected Correspondence Of John Wayne Gacy) (\$14.95 plus \$2.25 s+h -McClelland Associates, Inc., PO Box 563, Brighton, CO 80601)

John Wayne Gacy is one of the most disturbing mass murderers of this century (so far). Convicted in 1980 of murdering 33 young men and boys, the former Chicago-area businessman and part time clown is on death row claiming to be innocent. In prison he sells his numbered oil paintings of clowns, Christ (and Disney characters) by mail. He also corresponds with "fans" from all over the world. This book simply reproduces many letters Gacy has received and his replies, an idea first used in Pandemonium Magazine #2. There are letters from the Kinsey Institute, religious groups, rock band members, professors, Oprah Winfrey, and assorted bored thrill seekers, pranksters, and seriously twisted people. Most of their names are obscured. I know or have met several of the people who have written to Gacy. That worries me. Along similar lines, we also received EDWARD GEIN (America's Most Bizarre Murderer) by Judge Robert H. Gollmar (Pinnacle \$3.95), with "eight pages of blood-curdling photographs."

THE PHANTOM'S ULTIMATE VIDEO GUIDE (Dell \$12.95) The Phantom

The Phantom Of The Movies is a fun weekly movie/video column in the New York Daily News. Some people used to think I was the mystery columnist. No, but the Phantom has previous horror movie critic credentials and knows his stuff. This thick, 756 page book is a good guide to films released to theatres or on tape since 84, has all video availability information, and even includes addresses of video and mail order companies. The reviews are divided into 12 sections (action, science fiction, comedies, serials, exploitation, rock, cult, mondo, TV...) and each title is rated. Some stars like Ed Wood and Elvis have special sections. Although "4000" titles are reviewed, many more titles are just listed in passing. If you look for say, Paul Naschy films, you'll find a review for NIGHT OF THE HOWLING BEAST (only), followed by a list of other Naschy videos not reviewed. You'll only find one James Bond review, one Jesse Franco review, one Rudy Ray Moore review... This is because this book is a compilation of what The Phantom happened to review in his column which started in 1984. Despite the sometimes mind-boggling unevenness, this book packs a lot of valuable information and is the only book that reviews a lot of these releases.

GRAND NATIONAL, PRODUCERS RELEASING CORPORATION, and SCREEN GUILD/ LIPPERT (McFarland \$37 ppd.) Ted Okuda

You can buy big deluxe coffee table books covering the films made

by the major studios (and even RKO), but I never thought anybody would do books on the old bottom of the barrel "Poverty Row" studios. McFarland did. First they published Producers Releasing Corporation (PRC), then The Monogram Checklist. This welcome new 240-page hardbound, illustrated volume chronicles all the films by three studios and has an extensive index. These are the hidden credits of Hollywood, the titles left out of most filmographies. GRAND NATIONAL (1936-39) released 78 films. The longer lasting PRC (1939-48) released 370 before being absorbed by Eagle Lion, which later merged with United Artists. PRC is known for Edgar G. Ulmer movies and hits like DEVIL BAT, NABONGA, and THE DEVIL ON WHEELS. Their first release was HITLER, BEAST OF BERLIN. The most interesting new information here is about Screen Guild/Lippert (1945-55), a company that released the first Sam Fuller movies, Lash Larue westerns, SUPERMAN AND THE MOLE MEN, SCARED TO DEATH, Roger Corman's first effort (MONSTER FROM THE OCEAN FLOOR), the world's cheapest musicals, all black films, and early Hammer films. In 55, Lippert became Regal, which was part of 20th Century Fox. Somebody really should make a documentary film about Lippert! Some of the stars featured in this book are Hugh Beaumont, Carl "Alfalfa" Switzer (and other ex-Rascals), Buster Crabbe, Flash The Horse, Tom Neal, Lyle Talbot, Sabu, and Sally Rand. McFarland has an extensive catalog of film reference books. Write them at Box 611, Jefferson, N. Carolina 28640.



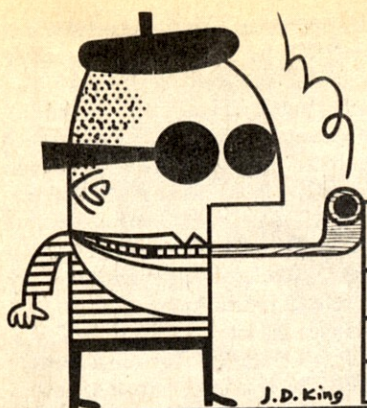
The Beaver with his stand in, Hazel Derthick Resmondo

THREE FISTED TALES OF "BOB" (Short Stories In The Subgenius Mythos) (Fireside \$10.95) Rev. Ivan Stang, Ed. TOPSY DINGO WILD DOG (Birch Lane Press \$17.95) Camilla Carr

The Subgenius Foundation has been around for quite a while. They have conventions, produce radio shows and create incredible video compilations. They follow the words of J.R. "Bob" Dobbs, whose Steve Douglas with pipe face shows up in unlikely places. Bob and the Foundation are doing pretty well. This book follows, but is totally different from, "The Book Of The Subgenius" and "High Weirdness

By Mail" (both from Fireside). A collection of short stories (by Robert Anton Wilson, William Burroughs, Mark Mothersbaugh of Devo and others), it's labeled humor, but that's only because bookstores wouldn't know where to put it otherwise. Ivan Stang also is a follower and chronicler of Dallas director Larry Buchanan (ZONTAR, THE THING FROM VENUS, BEYOND THE DOORS...). In Zontar, The Magazine From Venus (reviewed in PV #3), Stang revealed that Dallas director S.F. Brownrigg (DON'T LOOK IN THE BASEMENT) was a soundman and protege of Buchanan, which brings us to actress Camilla Carr.

Carr starred in Brownrigg's KEEP MY GRAVE OPEN (1980) and acted in his other features. Her (now ex) husband, Hugh Feagin, acted in Brownrigg and Buchanan movies. Her current husband Edward Anhalt, wrote THE BOSTON STRANGLER. Carr's first novel TOPSY DINGO WILD DOG has been reviewed and advertised in the Village Voice and The New York Times. It's a "bizarre" story about an actress from Texas. For some reason, the dust jacket fails to mention KEEP MY GRAVE OPEN. You can write to Stang at Box 140306, Dallas, Texas 75214. He wants your money.



record reviews



Fuck Jimmy Swaggart. Fuck the Bakers. The Lords got DANIEL JOHNSTON on his side, and that's more ammunition than anybody oughtta need. YIP JUMP MUSIC (Homestead) is DJ in 83, at his rawest and most off-key tuneful, while 1990 (Shimmy-Disc) posits the man-child in Kramer's studio and on-stage with heavy friends and contributing spectators during his mindblowing NY tour of 88. This, you'll no doubt recall, was the visit compromising arrests, violence, vandalism, ejection from one record label (for all above reasons) and signing with another (ditto). Not bad for a friendly, rotund singer/songwriter and his beatup old acoustic guitar. You'll hear it, every bit of it, every ounce of honesty and pound of paranoia in his wildly hyperindividual version of "pop" music. Songs so insinuating and personal you'll swear you wrote 'em yourself, probably while masturbating with a crucifix and projectile spouting pea soup. 1990 is Daniel's obviously heartfelt "gospel" album, although his visionary gospel emanates from a corkscrew cavern that none but the damned or the blessed ever enter.

CRISPIN HELLION GLOVER might aim for the same sort of psycho-savant revelation on THE BIG PROBLEM (Restless), coming off instead like a self-conscious exhibitionist turkey-shooting at 'weirdness' about two decades too late for Zappa to offer a contract with Bizarre. And it don't even include the fucked-up song Crispy sang in TWISTER (wherein he adopts John Cale 68 shades and 'do and plays a scene with gun-toting Big Bill Burroughs), instead substituting a giggly Manson cover. Not enough. On the other hand the JW Gacy cover is enough for BLOODY MESS AND THE SCABS (Mephisto)-- cover as in artwork; a skull 'n' spider b/w drawing behind which BM howls and growls wickedly, alongside overdrive guitar and pissed punk simpleton pounding. PARDON ME I'VE GOT SOMEONE TO KILL by TEX EDWARDS AND OUT ON PAROLE (Sympathy) is a record that might remind you of those compilation bootlegs popular a few moons back purportedly assembled by Mr. Lus Whatisname. Only in this case the obscurities are all sung by Tex, a Vegas lounge lizard with an all-zombie band. A few of the tunes might sound familiar from recent Beasts Of Bourbon/ Panther Burns exhumations, but for the most part you'll need refer once again to KICKS and BAD SEED magazines for info on the likes of (F)instance "Smitty", about 60s multi-murderer Chuck Schmid. Refreshingly low-key and heavy-lidded C&W vitriol in the era of overblown, overdramatic mock rock posturing, with drummer Mike Buck also countin' time as a Leroi Brother and vocalist Tex seething darker/ harder in The Loafin' Hyenas, alongside Blood On The Saddle stalwart H. Senac, also of LAs shit hipslingers Crowbar Salvation, fronted by former Richard Kern star and video-documented Lydia Lunch gunbarrel rapist, the Rev. Marty Nations. Rock and roll, cooze, booze & speedballs, part of the un(der)heralded Los Angeles Lazy Cowgirls-inspired explosion of dirtball street-level gutpunch punk, also represented by Crawlspace's wild guitar demolition derbies & indecipherable howls into the void, and champs of the genre, Clawhammer; retro 70s megarockers with souls so crusted with filth your needle'll clot, sputter, and shriek with forgotten Motor City madness.

DOC ROCKIT, on their second LP (Azugi) re-assesses the 70s in similar fashion; from a damaged 90s viewpoint, and while the presskit

drops names like Rush and Budgie, I'm afraid Voidoid's cornered that particular dead end as far as I'm concerned, leaving DR stranded next to V3 on the timeless hard rocky plain somewhere between Viv Akauldren's manic Germanic 70s prog revisionism and Hollyrock's fried guitar metalgum blues. Last purveyors of the forbidden decade music this issue are Modern Whigs, a gravel-voiced wah-wah blitzkrieg post-post-60s psych-mutants from Texas' absolutely brilliant Rockadelic label, headstompers supreme and electric vivisectionists of pop's foul shambling remains; easily the second best US band on Sub Pop (wishful thinking) and among their top 4 worldwide. Which brings us to COSMIC PSYCHOS (Sub Pop), Australia's brass-knuckled biker roughnecks, straying even more metallic from the protracted Funhouse-inspired jamming of their debut, now rocking out the way Motorhead shoulda when Larry Wallis was flexing his Pink Fairy wings in their fold. Frenzied guitar freakouts, 2-note guitar megariffs, attitude from the far side of disgust.

Comrades in aberrance THE PSYCHOTIC YOUTH ('Some Fun,' Radium) adrenalize their barbed hook tuneage into wild R&R rabbit-punches like a cross between the Speedies and the Hard-ons back when they were teetering on the verge of cracking into the great pop goldmine that once fueled the Beach Boys and the Ramones. Meanwhile, back in PY's native Sweden, 4 of their sterner neighboring bands have assembled THIS INFERNAL LOVE OF LIFE (Topyscan), each contributing a 'serious', 'atmospheric', and 'stimulating' (translation: no beat, can't dance to it) snick of sound, the accompanying booklet inferring Psychic TV's deification while disdaining past Free Music wranglers as over- (quasi) intellectual, a twisted state of affairs if ever I've witnessed. but the likes of PHAUSS (electronic duo including Radium label chief Von Hauswolff, offering noise akin to Can or Faust orchestrating "Metal Machine Music") and WHITE STAINS (uncategorizable genius/jerks whose second disk chronicled Jayne Mansfield's



Crispen Glover (son of actor Bruce Glover) in RIVER'S EDGE

relationship with Anton LaVey-- as worthy a pop music topic as this life is capable--atop Spacemen 3 cool riffage, after releasing their first record in the ridiculous 'magick' number of 93 copies) guarantee quality of otherly sort, and so it is.

I don't know if SKULLFLOWER (Skull 45) think of themselves as intellectuals or just another bunch of drunks with guns, but they're building a small library of records containing the solidest wall of razors since God coughed blood and died. Initial listens might remind of early Swans, but the depth and range of Skullflower's talons are far broader. Committed psychotrons will recognize guitarist Stephan X as the bastard to blame for Shock Xpress magazine, now having set about polluting your face through an alternative route. Stateside, THE UNSANE (Treehouse) are gleefully wallowing in something resembling your mashed innards, with a rhythmic power heretofore unobtainable outside Australia via feedtime/X. Huge and horrendous and the fiercest live band in NY today, this is the shit you might've expected outa the 'Scumrock' movement before hearing the chilled pussywhip that actually makes up 75% of that particular (ly) lame 'scene' and accompanying R.O.I.R. cassette. Fellow NY reprobates COP SHOOT COP have a not bad Jap import out, and a shitstorm local 45 (Vertical) printed in a 1000-copy edition. Over Boston way, CHEATER SLICKS

(Gawdawful) redefine garage rock in splintered 90s terms with guitars that hate and hurt. Choice grunge from a far underappreciated label. Also along for that cold ride to Nowhere are 'cute' punkers SLOPPY SECONDS and THE HICKOIDS with a one joke cover that epitomizes their recent EP; nothing to compare with the jukebox days.

Jim Clinefelter was mentioned before in Spare Parts, but deserves far more recognition. Documenting Clevo like a diseased saint camped deep in the catacombs, JC is so anxious for you to hear primal Ohio punk that he's literally giving away rare/unreleased music by Ubu/Eels/Mirrors/Laughner and more nascent nasties than you could ever hope to hear, all for the price of a blank tape and postage. And enclose 3 bucks for his highly individualistic music and them some zine, 'Whitewall Of Sound' (POB 7606, Akron, Ohio 44306). Winding down to another breed of legend, we find TWINK (ex Pretty Things, Pink Fairies...) in a hideous-looking live career mini-retrospective backed by PLASTICLAND (Midnight), twisting their slashing psychedelic punkeroo into the pink and pretty flavors of his pungent past.

And in conclusion, a brief tip o' the pen to THE ONLY ONES, perhaps the least frivolous band of the second Brit punk wave, consequently one of the less heralded back then and more resoundingly significant in retrospect, melding the cynicism and savagery of their contemporaries to the dual guitar stalk & scree of Television and the cool druggie detachment of Lou Reed & co. In ascending significance, ENGLAND'S GLORY (Skyclad) is leader Peter Perrett in pre-OO's demos, startlingly terrific as an artifact of 73 and in the larger picture eye-opening as the Will searching for the Way; LIVE IN LONDON (Skyclad) is the Demon LP, "Live" expanded by two songs, and while several of the tunes are fairly rote retellings of studio versions, it gathers momentum as it spins; THE PEEL SESSIONS ALBUM compiles 4 frequently bootlegged broadcasts of the Onlies at their absolute apex, frequently besting the 'official' versions in these loose, informal slam throughs of cream material, making it the single most essential document of their crash and burn career.

We also received albums by Stockholm's LEE HARVEY OSWALD ENSEMBLE (Joker), THE STONE FUNKYS (Radium) and THE CREAMERS (Sympathy), and 45s by TOMMY KNOCKERS, and TRASH

Can SCHOOL (both on Sympathy), WRECKAGE (Noise Pollution), GREGORY'S FUNHOUSE (Big Chief), THE CREATURES (Egarag), and 313 MOCKINBIRD LANE (Scarab), and a tape, "The Best Of Looney".



Eleventh Dream Day

ROCKIN IN THE FREE WORLD
PSYCHOTRONIC RECOMMENDS

ELEVENTH DREAM DAY- BEET (Atlantic)
GEORGE CLINTON WITH THE PARLIAMENTS AND
FUNKADELIC- THE SINGLES (1967-1971) (Incredible 15 cut bootleg)
THE ELECTRIC EELS- HAVING A PHILOSOPHIC
INVESTIGATION WITH- (Tinnitus)
THE CRAMPS- STAY SICK (Enigma- but you have to buy an import to get the LP!)
LINK WRAY- MISSING LINKS (Norton- 3 volumes of rare, live, and previously unreleased material from 1955 to 69!)
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By DALE
ASHMUN



Lordamighty, I gotta lotta pluggin' to do this ish, so without any double talkin' prelims I'm going to get right down to business.

JUST SAY YES DEPT...If you are one of the millions of Americans who feel that marijuana ought to be legalized, you should get hip to a comic called **NORMALTHON '89**. Edited by High Times' hard working John Holmstrom, the comic features pro pot funnies by a wide range of talented cartoonists, including Rick Griffin, Peter Bagge, Ace Backwards and Holmstrom himself. (\$10 to **NORMAL**, 2001 S St. NW, suite 640, Wash. D.C., 20009)

DIRTY COMIXS DEPT...**WEIRD SMUT #3** is out and it's the best issue yet, with a glorious cover by Spain Rodriguez. (\$3 ppd. to John Mozzer, PO Box 180224,

Brooklyn, NY 11218). Artists like Leslie Sternberg, Milton Knight and Larry Welz whip up a bunch of lavicious stories with absolutely no redeeming social value. In other words, this is a must have item.

DRY T-SHIRT CONTEST DEPT...I've recently glommed onto catalogs by two super cool T-shirt makers, Tim Warren, fearless leader of **CRYPT RECORDS**, has silk screened some of the hottest covers from his extensive collection of trashy paperback novels to offer a fabiola line of shirts with covers from **STRIP FOR ACTION**, **SHAME CLUB** and **TEENAGE MOBSTER** (s.a.s.e. to **CRYPT**, PO Box 9161, Morristown, NJ 07960 for free catalog). Mutilation Graphics (3765 Orilole Ct., Shrub Oak, NY 10588) carry a line of shirts that have to be seen to be believed. "Big Daddy" Roth monsters, EC comic covers and trash movie posters (**CANNIBAL GIRLS** was one I just had to own) represent just a small inkling of the warped goodies

these guys offer. Their catalog is a work of art in itself.

ONE POSTCARD IS WORTH A THOUSAND LETTERS DEPT...especially if they come from Klutz Press' **WORLD'S TACKIEST POSTCARDS** books. (The second volume is called **REVENGE OF THE SON OF...**). Each book contains 30 perfect original size color reproductions of incredible American postcards featuring the diving pig, Betty Page, mutant animals, Jesus, and a real mini record of Happy Trails. My fave is the pretty nurse standing in front of bed pans and enema buckets from Azbug's **Autoclavable Hospital Utensils** (Remember: "With Azbug's...It's Autoclavable!"). Write for a catalog of their cool shit: Klutz press,

2121 Staunton Ct., Palo Alto, CA

94306. Michael Barson a 4 star

general in the army of cool card

collectors has released two more collections:

BORN TO BE BAD and **RIP IT UP** (both from Pantheon Books)

BAD is a follow up to last year's **LOST LONELY & VICIOUS**

which I've spare parted in PV #2. It contains 31 giant postcards of

movie posters from great trash films like **PRIVATE HELL 36**,

GUN CRAZY and **THE MONSTER AND THE GIRL** with

informative and amusing info on the back. **RIP IT UP** focuses on

the heyday of rock n roll, with 31 postcards featuring LP covers,

sheet music, teen mags lobby cards, and trade magazine ads. It

covers everything from Little Richard to

Bobby Rydell. Both are **BYOO-TEE-**

FULL books so buy 'em, buddy.

I CAN'T READ 'EM BUT THEY GOT COOL PICTURES DEPT...Mike

Jenkins from Germany sent us a copy of

HYPE (OldnburgerStr. 24, 1000 Berlin

21, W. Germany) which appears to cover

bands like **KMFDM**, the **Lolitas**, The

Gunslingers and many more, but they

cover them in da Deutsch tongue.

Meanwhile, back in France, Jean-Luc

Marre sent us a magazine that makes me

wish I could read Frog: **WORST #4**

includes Eliot Murphy, Little Nemo, and

Anne Clark. I have no idea what this costs

(15FF over there) so if you can read

French and want to check this out, write

Jean-Luc at **Sordide Sentimental**, B.P.

534, 76005 Rouen, France.

FUNNY FELLOWS DEPT...Caught the

latest one man show by Jim Turner at

Steve McGraw's (72nd and Bway for

NYC area comedy fans). AKA Randee of

the Redwoods on MTV, Jim is a real Sybil

of comedy, channeling characters like Big Bugs, Choam Underhill,

and Gary Lewis. A few days later, I went to Carolines At The

Seaport to see Joe Bob Briggs insult half the audience with a lot of

anti-NYC and lesbian gags, along with his all around redneck Joe

Bob schtick. Luckily the other half of the crowd was laughing

loudly, so he got out alive. Joe Bob's paper **WE ARE THE WEIRD**

is changing it's title to **JOE BOB'S AMERICA**. Write him **POB**

2002, Dallas, TX 75521 for a **FREE** sample of his white trash

ranting and raving. Speaking of Carolines, check out the **A&E**

cable show **CARLINES COMEDY HOUR** every Sat. night, hosted

by Carol Leifer.



From **PLAN 9 Comic** - details next issue.

RIP SNORTIN' SOUNDS DEPT... Be sure to write for the current NORTON records catalog (PO Box 646 Cooper St., NYC 10003), 'cuz Billy and Miriam just released 3, count 'em, 3 cool Link Wray platters (dubbed the "Missing Link Series"). Too much, dad! Midwest rock gods, CHARLIE BURTON & THE HICCUPS have released their latest on the Wild Label, GREEN CHEESE. It's full of great tunes, including the country weeper "Without My Woman, I'd Be A Hopeless Sack Of Shit" and plenty of non-stop rockers. (\$8 for cassette, \$12 for CD ppd. to Burton, POB 80222, Lincoln, NE, 68501). THE WORLD FAMOUS BLUEJAYS cut a cooking single for Diesel Only Records (\$3 ppd to 100 N. 6th St., Brooklyn, NY 11211) called "Good Morning Mr. Trucker". John Battaglia sent me the latest LP by his band, THE SPORTING BACHELORS, "Love Letters To Joanna" (Dionysus Records, free catalog from POB 1975, Burbank, CA 91507). The Joanna in question is mouth watering porn star Joanna Storm who posed for the cover. Yowsah!

ODDBALL ZINES DEPT... Send an SASE to Wayne Coyner, 1164 E. Twain, Las Vegas, NV 89109 and he'll send you a copy of

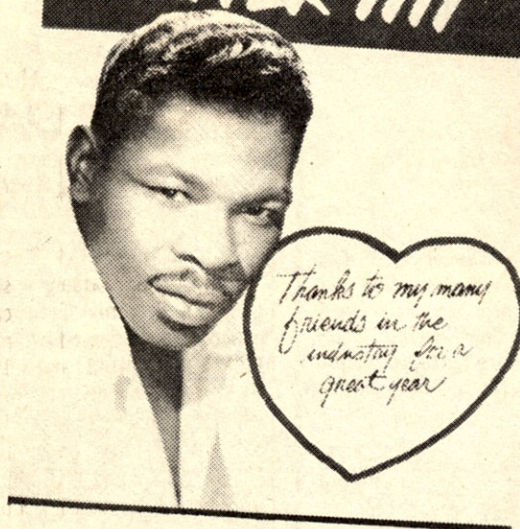
his cool mag, LAS VEGAS DIRECTORY. I get a bang out of.....BANG! (\$3 ppd. to Rocco Cipollone, 77 Newbern Av.,

Medford, MA 02155) Rocco's 20th issue (dedicated to Sybil Danning) features film coverage (Russ Meyer, Barbara Dare) plus a line on cool bandslike The Ramones, Old Skull, and The Fuzztones. Lone Gone John sent us a crazy comic called CORPSEMEAT #2, but he forgot to tell what the damn thing costs. So if you dig artwork by twisted scribblers like Savage Pencil, Gary Panter, Mark Beyer, Pete Bagge and more, write John for more info at 4901 Virginia Ave., LOnG Beach CA 90805. John warns "ADULTS ONLY! This is a bit heavy for sniveling little weasels".

SPECIAL THANKS DEPT... DARK HORSE COMICS have been publishing some of the best new titles around, and we'd like to thank them for sending us piles of 'em, especially the ROACHMILL, DARK HORSE PRESENTS, and BASIL

WOLVERTON reprints. Good show, guys. Write them at 2008 S.E. Monroe St., Milwaukie, OR 97222 if your local comic dealer isn't well stocked. That's one mother lode of plugs for this ish, so adios buckaroos!

HIT AFTER HIT



Lloyd Price from RIP IT UP

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DAVID CARRADINE - PART II AFTER KUNG FU (1975- 1990)

Interview by Tom Rainone

David Carradine has been described as sad eyed, lanky, moody, eccentric, unpredictable, spontaneous, and a free spirit. In 76, Film Comment called him "the wild man of today's Hollywood - with a bizarre lifestyle..." The next year, People said that "he admits to having taken no fewer than 500 acid trips" (and mentioned that "he seldom wears underwear"). Last year, after dismissing reporters who only wanted to talk about Grasshopper, David Carradine sat around drinking and talking with Tom Rainone for hours. He talked about being an original Venice Beach beatnik, being in the army, acting on Broadway and TV, his father John, Barbara Hershey, the movies he directed, working for Scorsese and becoming a cult star on KUNG FU. All that was in the last issue of PSYCHOTRONIC (#4).

DEATH RACE 2000 was David Carradine's first feature after KUNG FU's three year run, and the highest grossing film he had been in. It was released right after a lot of negative (mostly drug related) publicity. Interestingly enough, the starring role nearly went to Lee Majors, but Carradine's agent convinced Major's agent that the Roger Corman-produced New World movie might mar his career - thank God! Directed by Paul Bartel, DEATH RACE focuses on our "national sport" in the year 2000, in which drivers score points by splattering pedestrians with their vehicles.

As explained by a TV anchorman, "This year's official scoring system is: women 10 points, teenagers 40 pts., toddlers under twelve 70 pts., and old people over 75 years of age 100 pts.!" Carradine plays "Frankenstein," the most decorated driver of the Transcontinental Road



DEATH RACE 2000

Race. He earned the name since most of his body parts, including both eyes, have been replaced after road shattering crack-ups. Bartel plays a doctor who wheels in Frankenstein on a hospital gurney at the beginning, and Mary Waronov plays Calamity Jane, a fellow racer. With an avid obsession for cars and racing, Carradine enjoyed making DEATH RACE, but the cars they drove were not quite up to the Carradine standard. "I didn't have that great of a time 'cause the fastest of the cars, which was mine (of course) went only 52mph. The slowest one went 45mph. I think Stallone's car would go 48mph... That was the top speed for it. They were all made out of old V.W.'s with new bodies on them, so they weren't really fast cars at all".

Stallone is outstanding as the volatile, crazed Machine Gun Joe Viterbo, who is known for always scoring on the first kill. Carradine shares the same feeling with the late Joe Spinell about working with Sly. "Well, I knew him for years and years before that, very casually. But there were no surprises. I mean it...he's a really funny guy, and he was funny in that picture. He knows what he needs to do, and he knows what he wants. He works his own game. All you have to do is get along with him and I had no trouble doing that". DEATH RACE offers a madcap brawl between Carradine and Stallone. Carradine got along pretty well with director Bartel (PRIVATE PARTS, EATING RAOUL). "Paul is an odd duck, you know, but we found mutual interests, outside of the picture, that made it easier to get together...He had a passion for Gershwin that I had too, and he turned out to be a really good piano player. There was a moment when we found an old piano, and I was all dressed up like Frankenstein, but without the boots, and he played Gershwin on the piano, as I danced all over this empty ballroom in the half darkness...that was when we were shooting the scene where I take off all my clothes and get in bed with my navigator (Simone Griffith), and I have a little dance beforehand. Well, I was kind of in that mood anyway before we shot that scene, cause I had danced like hell, giving Paul everything I had... tap, ballet, jazz, while he played madly away on the old upright. That's what we did, we found things we both liked...That's how you get along with people. You find out the common interest, and then you plug them, and try to stay off places where you rub each other". DEATH RACE has all the essential elements: action, gore, fights, tits, machine guns, ridiculous cars and memorable dialogue. Recently ripped off by THE RUNNING MAN, DEATH RACE 2000 still holds as one of the greatest films ever made, and Roger Corman's most successful to date. Interviewed for Christian Blackwood's excellent ROGER CORMAN, HOLLYWOOD'S WILD ANGEL, David called Corman "a genius - like the arch villain in the Superman or Batman comic books. He's a mad scientist." Corman recently announced plans to turn DEATH RACE into a TV series (!).

Carradine had split with Barbara Hershey by then (his girl friend at the time was reported to be DEATH RACE co-star Simone Griffith). While Hershey's career took a serious dive (until the mid 80s), Carradine's soared (for a while). The Oscar winning (cinematography and adapted score) BOUND FOR GLORY brought Carradine back into the critical limelight, playing a convincing Woody Guthrie. Under the directing hand of the late Hal Ashby, the film displays Carradine's guitar playing and singing talents when he re-creates the famed folk singer's tunes. GLORY starts off with Guthrie and his family in the dying town of Pampa, Texas in 1936. Fed up with the depression, Guthrie leaves Pampa and the family to scout out a better life in 'prosperous' California. Guthrie hitchhikes, and jumps boxcars as he journeys to the 'promised land'. Along the way, while hitchhiking, he encounters a younger M. Emmett Walsh and his rich bitch wife, typical bleeding heart hypocrites. She openly reacts to Guthrie's smell, as Walsh and the starving singer discuss food. Viewing her reactions, Guthrie smiles sardonically and comments, "The only thing I've discovered about food on this trip is the more 'ya eat, the more 'ya shit..." He also picks up country barmaids during his quest and tells them that the song he happens to be singing at



THUNDER AND LIGHTNING. The still is signed: "Peace Michael"

that moment was written especially for them! In California, he discovers the Depression is everywhere and soon finds himself singing in poverty camps. He eventually hooks up with a union organizer/folk singer, played by the irritating Ronnie Cox, who helps his singing career get going. (The Cox character was based on Will Geer of *The Waltons*!) Guthrie is destined for fame, but shrugs it off to sing for the poor. *BOUND FOR GLORY* is really not another liberal bullshit movie, but a pretty good depression picture with substance, mainly because of Carradine's performance. Randy Quaid also stars as a drifter, and watch for performances by Ji-Tu Cumbuka, and the amazing Brion James. Carradine received rave reviews, earning him critical acclaim and awards. Many sources today claim that he was nominated for an Oscar. "I don't know how that story got circulated, but if you look in the actual records, you'll find I'm not nominated. I did get the award for Actor of the Year from The National Film Board Of Review, whatever they call

that. It's actually a bunch of New York critics. I cherished it more than I would have cherished the nomination, because it's not a popularity contest...I was unhappy that Hal Ashby didn't get something...We were best buddies you know." (*GLORY* would make a good double bill with *THE GRAPES OF WRATH* (1940), with David's father John as the preacher.)

1976 also placed Carradine back in the hands of producer Roger Corman, and behind the wheel of a hopped-up red Firebird as Cannonball Buckman in *CANNONBALL*. Paul Bartel directed and co-wrote this cross country car race movie. Considered to be a copy of *GUMBALL RALLY* released the same year, *CANNONBALL* is really a lame follow up to *DEATH RACE 2000*. Half financed by Sir Run Run Shaw, *CANNONBALL* also stars Dick Miller as Carradine's greedy brother and Veronica Hamel (*HILLSTREET BLUES*) as his love interest and parole officer. James Keach stars as a German racer with a lousy (but funny) accent. Other racers include Bobby Carradine (who wins after Buckman purposefully blows it off), Gerrit Graham as a idiotic hillbilly singer, and veteran Mary Waronov. Corman appears as the D.A. Also watch out for appearances by Bartel (showing off his piano skills), Sylvester Stallone, Joe Dante, and Martin Scorsese - as a Mafia kingpin eating Kentucky Fried Chicken. In '76 Carradine started directing a version of *MATA HARI* starring his daughter Calista. Filmed in India, Holland, and other foreign countries, Carradine claimed years later that he was still working on it. (He had already directed three other movies, all with family members.)

In 1977, Carradine was married for the second time (he and Barbara Hershey had never tied the knot). His new wife was Linda McQuinn, the former wife of The Byrds' Roger McQuinn. He also ventured into the "art" film world when he was cast opposite Liv Ullmann as Abel Rosenberg, a Jewish-American trapeze artist trapped in pre-war Berlin in Ingmar Bergman's *THE SERPENTS EGG*. He spends his time drinking profusely in Cabarets and spends his last pennies on whores, as tension and fear escalates around him. "It would take me a week to tell you about Bergman, but he is certainly a fascinating person, a great artist, and a



BOUND FOR GLORY

kind of dark but friendly personality. Maybe he wasn't so kindly, but when I worked with him, he was kind of elderly and mellowed. He was very pleasant to work with and he was very strange. For instance, he didn't want me to eat lunch with anybody. He wanted me to stay entirely alone so that he could still control my psyche. I had a dressing room, and he brought me this elderly woman who asked me what I wanted for lunch. I gave her my menu and she reproduced it exactly. I was a vegetarian at the time and I had wanted to eat a certain way. I would sit there all alone in my dressing room and eat my lunch. There was one

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BUT TO LIVE!**



**DAVID
CARRADINE**
in

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window and there was a tree outside the window, and sometimes it was snowing and I had a camera, and I would stand there and take pictures of my tree. The tree became my only friend. I was very close to Ingmar, but you cannot exactly call Ingmar a friend, because he had a lot of barriers, a lot of insulation. I don't mean he has bodyguards and things. But in his personality he has a lot of barriers. And we're talking about Munich in the dead of winter, which means very grey, everything. And a lot of snow." Although SERPENT'S EGG was panned by critics, it's a nightmarish film about the rise of Nazism with strong horror movie overtones (and Gert "Goldfinger" Frobe as the police inspector).

Carradine cruised back into the world of exploitation as a moonshine runner in THUNDER AND LIGHTNING (77). Advertised as "250 proof fun", Carradine and his gal (Kate Jackson) take on the mob in the Florida Everglades. This good 'ole boy car-smasher offers chases o'plenty with cars, trucks, boats and planes. Directed by (former actor- REBEL WITHOUT A CAUSE) Corey Allen, THUNDER also featured Claude Earl Jones as a wacky sidekick. Jones, who some might remember as "Greasy Graham" in David Friedman's SHE FREAK told some interesting Carradine stories on the recent set of BRIDE OF THE REANIMATOR, but agreed to be quoted only with one- "One night after

shooting in Everglades City, David walked into a bar wearing an earring and Caftan (!). Let me tell 'ya, we were in the deep South, moron retard country! For Carradine to walk into this bunch of shit-kickers like that was asking for trouble. The tensions were high. But there was this piano in the bar, and after ordering a drink, he went over and started playing. He played old drinking tunes. And I'll tell you, these guys went from wanting to kill him, to singing, drinking, and raising hell with him all night long!"

DEATHSPORT (78) was next. "Even though I was contracted to do it, Roger Corman said to me, 'I don't want you to do this picture... You're doing these real high tone pictures, and I don't think you should do this.' I said, 'No Roger, I really want to. I mean this is a very exciting kind of movie making.'" He should have listened to Corman, as, unfortunately, DEATHSPORT, the unofficial sequel to DEATHRACE 2000, was pretty horrible. "Yeah, I was a little unhappy with the quality of the film, I mean, there were a lot of things that didn't really come off, and that made it kind of campy, but I'm glad I did it". Co-directed by Henry Susso and Allan Arkush, DEATHSPORT features Claudia Jennings (who ironically died in a car crash the next year) and Richard Lynch as the evil Ankar. "Richard and I have always gotten along real well...Richard is coming up in the world. He's getting better parts than he ever had before. Richard was a militant activist in the 60s. That's how he got all his scars. He's the guy that burned himself up on the steps of the Capitol. He poured gasoline over himself and lit himself and didn't die. He expected to die as a protest to the Vietnam War. He'd shaved his head and was wearing Buddhist robes, and he poured kerosene over his head, I think, and lit himself up. He survived and they fixed him...He's a very interesting man to talk to, because he's been through hell and back." (Other stories have circulated that Lynch accidentally set himself ablaze while on drugs, or was the product of a publicity stunt gone awry.)

It seems like everybody in the 70s was trying to create some scheme to get the name of Bruce Lee on a film. Many just had actors rename themselves (Bruce Le, Lo, Li...). CIRCLE OF IRON (78) had been developed by Lee and two of his students before his untimely death in 1973. "The picture was conceived by Bruce, James Coburn and Sterling Silliphant. Sterling did the writing. They got most of their ideas from Bruce, who was teaching them at the time. The idea was to make a movie that would not explain, but show what Kung Fu really was, and that can't be done in any way except paradoxically and metaphorically...symbolically. You can't really do it any other way, and still try and get the real thing. Bruce and Coburn were originally supposed to play the two characters. I had read a copy of the script out of James Coburn's library, then I went to Sterling Silliphant, and to some other people and said, 'You know this picture should be made and with Bruce gone there really isn't anybody right now who could spearhead it, but me. So let's go do it...' There was a lot of trouble getting it made. The picture has some flaws, but in spite of that, it did what it was supposed to do, and it's become a cult classic. It's a very hot selling video tape. I think we pulled it off..."

Shot on location in Israel as THE SILENT FLUTE, IRON is an outlandish, but surprisingly entertaining, journey into the mystic world of martial arts. Jeff Cooper, who looks like some kind of 70s disco beach bum, is sent on a quest by Roddy McDowell to find a blessed book of knowledge. Along the way he encounters four amazing forms of David Carradine. The Blind Man plays a six foot flute that he uses to crack attackers' skulls with, is able to catch flies, walk anywhere without difficulty, beat the hell out of ten men at once and catch fish with a hand, while spouting words of wisdom- "A fish saved my life once...I ate it!". Changsha is a long-haired desert king, who, being a more practical martial artist, offers women and food to the traveler. Death is like something out of an Ed Wood film, as Carradine runs around in a black spandex suit, hissing like a panther. The Monkey Man has abominable make-up, making him look like the monster in Toho's FRANKENSTEIN CONQUERS THE WORLD! Eli Wallach is hilarious as a man in a barrel of oil (waiting for his legs and pecker to dissolve!) and Christopher Lee, (as Zoltan, keeper of the book of enlightenment) wears what looks like a diaper on his head. When released, the ads said, "Bruce Lee's spirit lives on..."

GRAY LADY DOWN was a big budget nuclear submarine movie starring Charlton Heston that lost lots of money. David was good as an engineer who had designed the Smark, an important experimental diving

vessel, and at one point finds a 52 Desoto on the ocean floor. In **FAST CHARLIE, THE MOONBEAM RIDER**, Carradine was a WWI deserter who enters the first long distance motorcycle race. **CHARLIE** also featured the great L.Q. Jones and R.G. Armstrong. On the 1978 ABC **SILVER ANNIVERSARY** special, David appeared in a western segment with John Wayne, Chuck Connors, and Clayton Moore. In publicity shots, David lurked in the background, looking out of place. In 1979, David was the guest host on **Saturday Night Live**, was in an (unreleased) feature with his father, and the whole acting Carradine family did a series of live concerts. At the time, David said, "It'll be like the Beach Boys, with Dad as lead singer" (!). The concerts were filmed for (another unreleased) film. **MR. HORN** (79), directed by and co-starring Jack Starrett, was a well made TV movie with Richard Widmark and Karen Black. This version of **TOM HORN** predated the Steve McQueen theatrical release.

1980 brought all the Carradine brothers together (with the Keach, Quaid, and Guest brothers) in Walter Hill's western **THE LONG RIDERS**. "It all started out with Jim Keach thinking he wanted to do a story about Frank and Jesse James, and he began writing it. Jim did a movie with my brother Bobby and Bobby asked if there was any room for the Carradines. Jim said, 'Yea, there's the Younger brothers, there's three of them, it's perfect.' Bobby and Jim came to me and said, 'Do you want to do this picture?' You know, I just thought it was the kids talkin', but then they said, 'Well, Stacy said he'll do it.' And I said, 'Well, if Stacy said he'll do it, I'll do it.' Then they went to Stacy and said, 'Well, David said he'll do it, and Stacy said, 'Well, if he'll do it, I'll do it.' Then we worked on Keith, who was a hard sell, but he couldn't very well turn it down if the rest of us were doing it. Then we went to the Quaid's and they said yes. This left us with the problem of convincing the studio, and we convinced them, but they were doubtful that we could actually get us all together at the same time. So we arranged to have a party at Stacy's ranch in Malibu, where we all showed up, including the Bridges, Jeff and Beau, who later dropped out and were replaced by the Guests, Christopher and Nicholas, who play the Fords, who kill Jesse. Anyway, we all showed up and had a great party. We also had Walter Hill and Tim Zimmerman there, and with this we convinced UA that it was a possibility". (A video of this party is probably more spectacular than the film.)

With his hair past shoulder length, and a moustache and goatee, Carradine portrays a very convincing Cole Younger. Whether they're blasting somebody, drinking, or picking up whores, **THE LONG RIDERS** provides some very good moments from all the Carradines. Their father John, who had a bit part, was unfortunately cut out, ruining the only time all four Carradines would have been in the same feature. (Because of John Carradine's four marriages, David has had 11 brothers, stepbrothers and half-brothers. An older brother, Bruce, was adopted by John and David's mother the year before he was born. Keith, Robert and Christopher (an architect) are sons of John and his second wife Sonia Sorel. John became the stepfather of six more kids later on.) **THE LONG RIDERS** surpassed **DEATH RACE 2000** at the box office (over \$6 million gross) as David's most successful film.

In 1980 TV movies, he was in **HIGH NOON PART II** and starred as **GAUGHIN THE SAVAGE**. Based on "Moon And Sixpence" by

directed by Harry Hurwitz (**NOCTURNA**) was another substandard international car race movie. It wasn't even released until 1982. John Carradine hosted Wizard's awkward movie trailer compilation **THE BEST OF SEX AND VIOLENCE**. Right after he introduces some amazing Rudy Ray Moore trailers, David and Keith show up for some embarrassing attempts at humor. On a more positive note, David's **AMERICANA**, which he had directed and starred in back in 1973, finally saw a theatrical release in 81. Reviews were positive and Carradine made some personal appearances to promote his serious Viet Nam vet feature.

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Complete with human sacrifices, men being skinned alive, a giant flying ancient bird and blazing machine gun battles, **Q** rolled into theatres in 1981 with a poster that read, "It's name is Quetzacoatl...just call it **Q**...that's all you'll have time to say before it tears you apart!" **Q**, directed by Larry Cohen, is a refreshing return to the good old monster movie that fully lives up to its advertising. **Q** is a serpent god (the excellent stop-motion effects were provided by Dave Allen) who rips the head off a window washer, snatches up naked women sunbathers, and shreds construction workers. Carradine is Shepard and Richard Roundtree is Powell, two New York detectives. "Larry and I were best buddies in the Army, and we never got a chance to work together...we got close, but it never happened...I was at the Cannes Film Festival and he sent me a telegram that said, 'Show up in New York on June 7th with wardrobe for a detective.' I hadn't read the script or anything, the script was in my cubbyhole in the hotel, and I just went up and didn't pay any attention to it. I just went to sleep, cause I'd been on a plane for hours and hours. In the morning, I got a call. They had told me that I wasn't shooting in the morning. Then I got another call, and they said, 'He's writing you into this scene he's shooting now'...which is Larry's way. He's always improvising on the set. And I said, 'Well shit, I better read the script.' So I went to the dining room and ordered breakfast and read the script, and said, 'My God, I can't do this script'...you know with the giant bird...I used to call it **The Chicken Who Eats New York**. And well, I thought, I'm contracted to do it, and I'm here, and if I walk out...It was the first chance I had to work with Larry. I love the guy, so I decided, I'm gonna do it.

"So I walked down to the set, which was down in the Soho district of the East Village, where they have all the rock and roll clubs, jazz and stuff. And I was really terrified of doing it, because I had never done a thriller like a horror movie, ever. I remember we rehearsed the scene, then I went outside and I walked behind the grip truck and threw up. I got somebody to get some Pepto Bismol for me and I came back after drinking a pint of it, and I did the scene. The amazing thing is that I had great fears about the picture while I was making it, but it actually turned out to be an important movie...I always thought it would be a better movie without the chicken. The story about the detective and the heroin addict hoodlum (Michael Moriarty) is where the heart of the movie is...the stuff between Moriarty and me are the best scenes of the movie...and you could have built the whole picture on that, and just left out the bird. But it's Larry's style to put the bird in...it's okay. The bird

Bruce Lee's
spirit lives in...

Circle of Iron



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Somerset Maugham, Carradine was excellent as Gaughin who escapes from his family and winds up in Tahiti, studying the arts, drinking, fornicating, and painting.

In September of 1980, David was in Johannesburg, South Africa filming **SAFARI 3000**. He made the papers when police raided a friend's apartment and arrested Carradine for marijuana possession. The film,

just doesn't act as good as Michael and I". By the way, Bruce Carradine plays one of Q's first victims. Carradine also had a small part in the horror spoof TRICK OR TREATS (also with Paul Bartel).

In 83, Carradine was back in kicking action in Chuck Norris' LONE WOLF McQUADE. He heads a gun running operation with heavy fire power and hundreds of Mexicans at his disposal. Barbara Carrera is the love interest who naturally finds herself torn between Carradine and Texas Ranger Norris. L.Q. Jones and R.G. Armstrong co-star as fellow Texas Rangers. Heavily reminiscent of a Sergio Leone western (especially the music score), LONE WOLF McQUADE offers a damn good fight between the two stars. "Yeah, well we worked on that fight for four days. We shot it for four days. And we were little old men by the end of it. All our old injuries came back, we got new injuries, and we were stumbling around like little old men. We needed canes, or crutches even. But we put our all into the fight. Chuck wanted us to do a fight that would be better than the one he'd done with Bruce Lee in the Coliseum. And we were actually trying to go beyond that. I think we did. I think photographically we didn't. But as far as the fight was concerned, the combination of the two styles, you know, because I was very flowing and loose, and he was very solid and hard, I think we accomplished what we set out to do.

"A lot of that has to do with Steve Carver, who is probably the best director Chuck has ever had. (Carver also directed Carradine in FAST CHARLIE THE MOONBEAM RIDER and OCEANS OF FIRE). Chuck had a feeling when I was working with him, that he wanted to be a better actor. At one point, when we were working on the fight, I got close to him, and I said, 'This is really right man, puttin' your face in the dirt.' And he looked at me, you know, and he didn't expect that from me. And we got to be buddies. For just that period. I don't hang around with Chuck. Chuck mainly doesn't like to work with co-stars. His movies are all solo movies". LONE WOLF McQUADE is by far the best of Norris' movies. Believe it or not, it made the most money of all the movies Carradine's been in, (7 million gross). But despite Norris' goal, their amazing fight scene doesn't top the one in RETURN OF THE DRAGON. Also in 83, David's daughter Calista married actor Adam Boffi and had a daughter, making David a grandfather. (At one point Calista worked as a stripper.) David was supposed to star in the 3D film THE MAN WHO WASN'T THERE for Larry Cohen, but Cohen was replaced and somebody else starred.

THE WARRIOR AND THE SORCERESS (84) is a fantasy sword play remake of FISTFUL OF DOLLARS/ YOJIMBO. Carradine, as Kain, pits two forces, Zeg and Balcaz, against each other in a desolate desert community where they fight over water. Arriving in town, Carradine slices up six guys with his giant sword, then spits on them. This one is definitely to be viewed in an altered condition. There isn't one clothed woman in the whole movie! The Corman/New World production also featured Luke (ROLLING THUNDER) Askew as Zeg, and a dancing woman with four breasts who emits a snake from her navel that bites Carradine. E.C. Comics' Bill Stout co-wrote the story and did all the original conceptual art. The video box has Boris poster art of an incredibly muscular Carradine with a buxom woman and a sword. In ON THE LINE (Rio Abajo), Carradine smuggles Mexicans over the border, and Scott Wilson plays a border patrol officer. Carradine lives in a Mexican cathouse, existing solely on liquor and women. A hilarious sequence shows Carradine lying on a pool table naked while whores pull cactus needles out of him. In JEALOUSY, a three part TV movies starring Angie Dickenson, he was a drunk, love crazed hick after Angie



Robert, David, and Keith in THE LONG RIDERS

as a bar maid/country singer, whose best friend is Susan Tyrell. In England, he was in a Hammer TV movie. "They are not really a horror thing. Hammer went from horror to suspense, mysteries. They did a lot of detective things, more like Hitchcock or the Twilight Zone. They had a deal going where they did this series where they would have an American star and a British cast. They were allowed to have one American. The union, Immigration, etc., made it impossible to do anything more than that. So I did one of them. Stephanie Beacham was my co-star. She did a series after that. I don't know the name of it." (THE COLBYS). Carradine filled Henry Jones' shoes as the gardener in the TV remake of THE BAD SEED. His stuttering, perverted mannerisms are comparable to Ed Neal's hitchhiker in TEXAS CHAINSAW MASSACRE. When the girl burns him alive in the shack, he's too preoccupied with his porno mags and liquor to notice what's happening. Carradine once again makes a worthless piece of shit highly entertaining. In highly rated two-part NORTH AND THE SOUTH mini-series, he played a scarred slave owner.

In 1986 the KUNG FU series was being shown in "71 worldwide markets". It's no wonder that Carradine is a recognized box office draw all over the world, and it's no surprise that CBS tried to revive the series with a new TV feature. He appeared on the Nightline program with Bruce Lee's son Brandon (his co-star) to promote KUNG FU- THE MOVIE. Kwai Chang Caine is being hunted by the vile Mako, as one of California's first drug dealers. Carradine has fight scenes with Lee's son. Brandon went on to star in LEGACY OF RAGE (87) and the German LASER MISSION (89). ARMED RESPONSE, definitely Fred Olen Ray's best film to date, stars Carradine as Jim Roth, Nam hero/bartender, and the late Lee Van Cleef as his father (!), Mako as a berserk Yazuka leader, Dick Miller and Michael Berryman. Lois Hamilton plays Roth's anti-gun wife, who reprimands him for assembling a massive Desert Eagle .44 mag, that Carradine's huge hands grab easily. Carradine worked well with Ray, but had problems with the film's producer. "Fred didn't rush this one. He had the longest schedule he's ever had. But we had problems with the producers, and didn't get exactly what we wanted. And then they changed the title from THE JADE JUNGLE, which is a great title, to ARMED RESPONSE, which could be any movie. And they sort of changed the movie at the same time. They put in that car chase at the end you know, with the guy with the weird face (Berryman). And added it after we shot the movie. Which I felt kind of interfered with the structure of the film. And, I wish, if they were gonna throw in a car chase, they'd do it before the final shoot out, instead of after it". Carradine worked with Mako again in Cannon's P.O.W. THE ESCAPE. He plays Col. Cooper, whose motto on any P.O.W. rescue mission is "Everybody Goes Home". In one scene he personally liberates an entire platoon from a Viet Cong invasion with an M60 belted heavy machine gun (like Rambo's), all the while wearing an American flag draped over

his shoulder! In another scene he sings Proud Mary. In 86, a very busy year, David married his manager, Gail Jensen.

He played Col. Von Weissagen of the Third Reich in THE MISFIT BRIGADE, sort of a bad DIRTY DOZEN meets ANIMAL HOUSE movie, directed by Gordon Hessler. Already an incredibly active star, Carradine's filmography gets unbelievable around this period. He did TV movies, TV episodes, movies all over the world, martial arts instruction tapes, and even found time to sing the theme song for William Lustig's MANIAC COP! "I think I wrote it too. Gail, has a business where she provides what they call 'source music' for movies. They contract her to go out and get the music, and we use a lot of our own music, people we know, and people she has under contract. She owns a lot of music. She buys or options, and when these contracts come along, she just goes through the music and finds appropriate things. A couple or three of our things actually went into that movie". Many of Carradine's 80s features are from Roger Corman's Concorde. "I have made, I think, nine pictures with Roger. The last one was WIZARD OF THE LOST KINGDOM II. One was called CRIME ZONE which we shot in Peru. I know it sounds weird, but it's a futuristic cross between '1984' and BONNIE AND CLYDE. A mixture of those two things. Well, you know, in 1984, that Richard Burton character who's the interrogator, who really controls their lives without knowing it -- I played that character. Then, instead of just one guy, we had the two kids, and I talked them into committing crimes, because we need criminals to enforce the idea that we have this big police force. We need criminals, so I train them. Julie Corman (Roger's producer/wife) does these kind of art films. Very serious dramas with social commentary. I did one of them, NOWHERE TO RUN". Carradine dies in this movie after he drinks moonshine with rat poison in it.

David Carradine plans to direct again. COLD VENGEANCE is scheduled to star his youngest daughter Kansas. He wants to direct and star in LOST PLANET, which he also wrote. "It happens in the year 2500, after the Empire has fallen. A small outlying planet that has two suns, one a regular 'B' type, like we have, and the other a red dwarf. So there is hardly ever any nighttime. The plants don't grow very well, it's mostly desert. The people are kind of crazy. Instead of night you have this red day. I am a sword fighting warrior, a lot like the guy in WARRIOR AND THE SORCERESS. The whole planet is ruled by the



Kwai Chang Caine, and Brandon Lee in KUNG FU - THE MOVIE aliens. Humans are basically slaves. They have a certain amount of freedom, but they're basically slaves. You see, after the end of the Empire, there is a huge revolution, like the one on STAR WARS. But it ends up, nobody is the winner. I mean, civilization is basically destroyed. Technology is destroyed, space travel is abandoned. So the aliens are kind of stuck on this planet...I don't want to tell you the whole story because there is a real huge twist ending to it. There is a certain amount of magic in it. It is a magic, sort of like 'the Force' magic. Not like Mandrake the Magician, or Dr. Strange... I'm far outside the mainstream, with a majority of my work done independently, many times working

with first time directors, technical crews and actors. I really don't consider myself to be part of the industry, not that I wouldn't want to".



Carradine and Patrick Swayze in THE NORTH AND THE SOUTH

One feature he recently was in probably cost more than a dozen of his other recent projects put together. Carradine was personally asked by director John (BLUE THUNDER) Badham to work on BIRD ON A WIRE, his first major studio production in years. Playing the antagonist, he stars with Mel Gibson and Goldie Hawn. In other movies made recently, he plays a vampire in the horror western SUNDOWN, a genetically engineered clone in WARLORD (another Fred Olen Ray movie), and will star in THE SECRET OF FU MANCHU (!?) and appear in THINK BIG with an all "big" cast (Richard Kiel, Richard Moll, The Barbarian Brothers...!)

When John Carradine was dying in Milan, Italy, David and his brother Keith went to be with him. The great 82 year old actor died in David's arms on November 27, 1988. Two days after John's funeral, David remarried his wife Gail at the same church. The whole Carradine clan assembled for the symbolic occasion. On February 15, 1989, David's mother (John's first wife, Abigail McCool Carradine) also died. Understandably upset (and overworked), David accidentally shot himself in the groin with a 45 blank shooting pistol while working on the (very) low budget movie FUTURE FORCE. Despite the publicized mishap, he just kept on working. On July 20, 1989 he was a guest star on the Pat Sajak talk show. Carradine walked through the curtains and fell right over. Sajak (not the greatest host around) "smoothed" things over by immediately asking, "So, you shot yourself recently?". Carradine recovered from his embarrassment immediately, and said, "You wanna see the scar? It ruined a perfectly good tattoo." (Robin Kolleta, his make-up artist on the two FUTURE FORCE movies says that Carradine has "flames tatoed on his penis, Kung Fu symbols on his scrotum, and is pierced with a gold chain".) He went on to tell Sajak about BIRD ON A WIRE, LOST PLANET, his evangelist great grandfather, and his rare dog. When Sajak said goodbye, David said, "That's all I get - eleven minutes!". That wasn't the end of his problems though. In October of 89, he was arrested in California on a D.W.I. charge and given three months of community service. None of this has slowed down his professional career one bit. Most of the films he's been in recently are only watchable because of his presence. Many incredible rumors float around about David Carradine's exploits, some are true, some are not, but few movie stars have had such an incredible on- (and off-) screen life. David Carradine has truly lived, and still continues to live, the life that Hunter S. Thompson writes about!

When asked what advice he'd give to fellow actors and filmmakers, Carradine took a long drag on his English Oval and said, "Well, you know, everybody is taking his own trip. I don't think there's any prescribed way by which you can succeed as an actor or filmmaker, except, you just have to not give up. Somebody once told me many years ago, that there are no failures in Hollywood, only people who give up too soon. So the other thing you would have to have is courage, and the will to keep learning. Absorb everything you can. Read all the comic books you can find, all the science fiction, and everything you can read about everything. And try to find a way to keep working at it..."

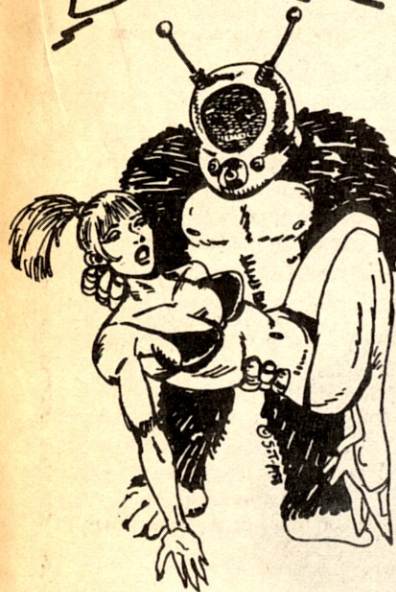
Tom Rainone would like to thank David Carradine and Robin, and would like to point out that it was Crown Royal (not Royal Crown!) that he drank while waiting to conduct the interview.

DAVID CARRADINE FILMOGRAPHY

1963	On East Side West Side	1983	LONE WOLF McQUAID (Vestron)
1964	TAGGART		WALLS OF MIST (Mexico)
1965	BUS RILEY'S BACK IN TOWN		On The Fall Guy
	On Alfred Hitchcock Hour ("Thou Still Unravished Bride")	1984	THE WARRIOR AND THE SORCERESS (Vestron)
	and Bob Hope's Chrysler Theatre		ON THE LINE (Mexico) (Nelson)
1966	SHANE (ABC series, with Jill Ireland)		JEALOUSY (ABC)
	On Trials Of O'Brien		A DISTANT SCREAM (UK, Hammer TV)
1967	THE VIOLENT ONES (Spotlite)		On Airwolf, Partners In Crime, and The Fall Guy
	On Cimmaron Strip and Coronet Blue - and Johnny		(Halloween episode with John, Keith and Robert)
	Belinda and Saga Of A western Man (Specials)	1985	THE BAD SEED (ABC)
1968	On Ironside		THE NORTH AND THE SOUTH (ABC mini-series)
1969	THE GOOD GUYS AND THE BAD GUYS (with John Carradine)	1986	THE NORTH AND THE SOUTH BOOK II (ABC mini)
	HEAVEN WITH A GUN (with Barbara Hershey)		KUNG FU- THE MOVIE (CBS)
	YOUNG BILLY YOUNG		OCEANS OF FIRE (Vidmark)
1970	THE McMASTERS (with John Carradine)		P.O.W. THE ESCAPE (Media)
	MACHO CALLAHAN (Charter)		ARMED RESPONSE (Columbia)
	On The Name Of The Game ("Tarot")		TROPICAL SNOW (Paramount)
1971	MAYBE I'LL COME HOME IN THE SPRING (ABC)		FILMHOUSE FEVER (Vestron) (film clips)
	On Night Gallery ("The Phantom Farmhouse"),	1987	SWEET REVENGE (Run For Your Life, Marathon) (Italy)
	Gunsmoke, and Ironside (twice),		THE MISFIT BRIGADE (TWE)
1972	KUNG FU (Warner) (series pilot film, with Keith Carradine)		SIX AGAINST THE ROCK (NBC)
	KUNG FU (ABC series, until 75)		PANTHER SQUAD (Italy)
	BOXCAR BERTHA (Vestron) (with Barbara Hershey, John Carradine)		SONNY BOY (Italy)
	TWO GYPSIES (with Barbara Hershey) (no release)		THE ANIMAL PROTECTOR (Sweden/US)
	YOU AND ME D/star (with Barbara Hershey, Keith and Robert) (premiered in 74)		AMAZING STORIES Vol. 5 ("Thanksgiving") (Euro only tape)
1973	AMERICANA (Vestron) P/D/star/sings (with Barbara Hershey) (not released until 1981)		TAI CHI WORKOUT (JCI)
	A COUNTRY MILE P/D/star/sings (no release)	1988	KUNG FU WORKOUT (JCI)
	MEAN STREETS (Warner) (small role, with Robert)		I SAW WHAT YOU DID (CBS) (with Robert)
	THE LONG GOODBYE (bit, as prisoner)		THE COVER GIRL AND THE COP (NBC)
1975	DEATH RACE 2000 (Warner, Hollywood's Best)		MANIAC COP (TWE) (sings)
	A LONG WAY HOME (NBC, from The Family Holvak series)		WARLORDS (Vidmark)
1976	BOUND FOR GLORY (MGM)	1989	CRIMEZONE (MGM/ UA)
	CANNONBALL (Warner) (with Robert)		WIZARD OF THE LOST KINGDOM II (Media)
	MATA HARI D (with daughter Calista) (not finished)		NIGHT CHILDREN (Vidmark)
1977	THE SERPENT'S EGG (Lightning)		TRY THIS ONE ON FOR SIZE (France)
	THUNDER AND LIGHTNING (Key)		NOWHERE TO RUN (MGM/ UA)
1978	DEATHSPORT (Warner)	1990	FUTURE FORCE (A.I.P.)
	CIRCLE OF IRON (Embassy)		SUNDOWN: THE VAMPIRE IN RETREAT (Vestron)
	GRAY LADY DOWN (MCA)		THINK BIG (Media)
	CLOUD DANCER (Prism)		BIRD ON A WIRE
	FAST CHARLIE, THE MOONBEAM RIDER		
	ROGER CORMAN, HOLLYWOOD'S WHIP AND ANGELO (MPI documentary)		<u>FUTURE RELEASES</u>
1979	THE MANDATE OF HEAVEN/ JOE MONTANO co-s/star (with John Carradine) (no release)		CRIME OF CRIMES (Mexico)
	CARRADINES IN CONCERT (with John, Keith, Robert) (no release)		MINISTRY OF VENGEANCE (Canada)
	MR. HORN (USA)		THE MAD BUNCH (Sweden)
1980	THE LONG RIDERS (MGM/UA) (with Keith, Robert)		BATTLE GEAR (Philippines)
	SAFARI 3000 (MGM/UA)		FUTURE FORCE II
	GAUGUIN THE SAVAGE (CBS)		MARTIAL LAW
	HIGH NOON PART II (USA, Fries)		THE SECRET OF FU MANCHU
1981	THE BEST OF SEX AND VIOLENCE		THE ELIMINATOR (with daughter Calista)
	(Wizard) (comp. hosted by John, bit with Keith)		BACK TO THE PAST (with Gail Jenson)
	On Darkroom, ABC anthology series ("The Partnership")		
1982	Q (MCA)		<u>POSSIBLE FUTURE RELEASES</u>
	TRICK OR TREAT (Vestron)		DEADLY SURVEILLANCE
			COLD VENGEANCE (with daughter Kansas)
			LOST PLANET- HIS GREATEST ADVENTURE D/S/star

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MAN; YESTERDAY MACHINE; FACE OF THE SCREAMING
WEREWOLF (Chaney Jr.); BRAIN THAT WOULDN'T DIE (uncensored);
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(58); LAND WITHOUT BREAD; SHOCK CORRIDOR; NAKED KISS;
STRIPTease MURDER CASE; REVENGE OF THE VIRGINS;
WRESTLING RACKET GIRLS; DANCE HALL RACKET (Lenny Bruce);
DETOUR; BEYOND THE TIME BARRIER (Ulmer); CHOOOPER; MONDO
CANE; WILD RIDE (Nicholson); LOVES OF HERCULEWS; WILD WILD
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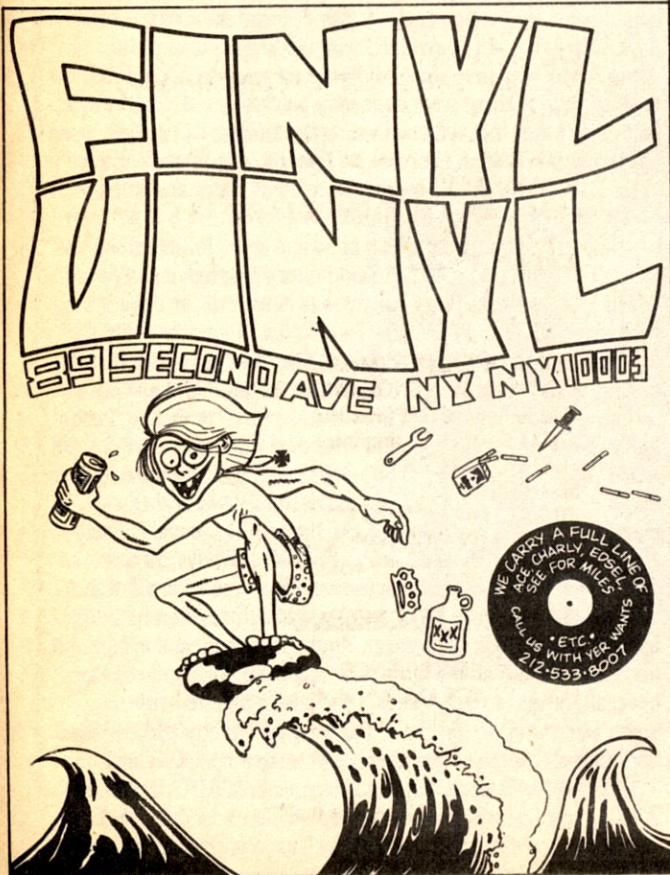
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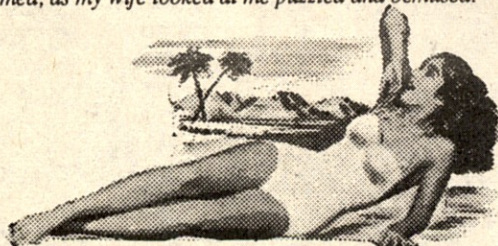
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JULIE ADAMS

By Dennis Daniel (+MJW)

My first real love in life was the flickering image of Julie Adams as she swam above THE CREATURE FROM THE BLACK LAGOON. I was 12 years old. The image of Julie in that white bathing suit will stay with me forever! After having seen The Creature one Saturday afternoon on New York's Ch. 9, I began searching the TV Guide weekly to find Julie's name. I remember coming across her beautiful visage on THE ANDY GRIFFITH SHOW, as a nurse, who with Andy's help was trying to give a flu inoculation to a stubborn farmer. I was thrilled when she appeared as a psychiatrist in THE PSYCHIC KILLER! I marvelled at how she looked. Still a knockout! I even saw her in a recent commercial for a real estate broker. "That's Julie Adams!" I screamed, as my wife looked at me puzzled and bemused.



Betty May Adams was born in Waterloo, Iowa in 1926, the daughter of a cotton buyer. She was raised in Arkansas, graduated from Little Rock High School, then left for L.A. in the late 40s. "I came to L.A. to be an actress. I worked as a secretary three days a week to support myself. I studied acting with a woman named Florence Enright, who helped me get rid of my southern accent,

taught me film technique and got me ready to work. I would make the rounds at the various studios; at the time, they all had casting departments for young people. It was near the end of the contract days. That's how I got involved with the Lippert Company. Actually the very first films I did were for television, produced by Stanley Rubin. Those were done very quickly...in like, two and a half days. I then met someone who was connected with the Lippert Company, went for an interview and got the role in one western (THE DALTON GANG, starring Don "Red" Barry and Robert Lowry) and then for the six films."

Lippert was a tiny company, known to some for releasing ROCKETSHIP X-M (50) and Sam Fuller's first movies. The half dozen 1950 westerns Betty Adams was in were all just under one hour long and were directed by Thomas Carr (later the main director for the SUPERMAN series). The most incredible fact though, is that all her Lippert films were all produced and co-scripted by Ron Ormond (!), known at the time for making Lash LaRue westerns. He's the genius who went on to create MESA OF LOST WOMEN, THE EXOTIC ONES and hell and brimstone religious movies (!). "We did six movies in five weeks! It was crazy! There were two leading men, Jimmy Ellison and Russell Hayden (as Shamrock and Lucky, the 'Irish cowboys'). There was also a large cast of character actors, and we were all in all of the films. I was 'the girl' in all of them, so I had three different outfits. I had a riding outfit, a stage coach 'dressed up' outfit and a 'farm girl' outfit. We'd shoot all the farmhouse scenes for all six movies at once, all the stagecoach scenes. I had a hard time remembering who I was. Am I the 'farm girl' this time, or the 'cow girl'? It was very funny!" Some of the other actors were Fuzzy Knight, Tom Tyler (CAPTAIN MARVEL) and Gene Roth (CAPTAIN VIDEO). All six short features later showed up on TV under different titles.

Working at the ridiculous Lippert pace was perfect training for

Adams seven year Universal contract. She was in 20 features released by the studio from 1951 to 1957, as Julia, then Julie Adams. "At one of the audition rounds at Universal, Sophie Rosenstein had me assist in a test with a football player named Leon Hart. But, she turned the camera around, even though I didn't have much to say in it, so when BRIGHT VICTORY, a film with Arthur Kennedy was being cast, my agent got them to look at that little piece of film and thought I looked right for it. So I came out and read against girls who were under contract, and I got the role. From that, I got my contract at Universal." BRIGHT VICTORY, directed by Mark Robson was about a blinded ex-soldier adjusting to civilian life. Unknown Rock Hudson had a bit part. Adams was third billed. Although made first, it was not her first contract film released; HOLLYWOOD STORY, directed by William Castle was. "I enjoyed working with him very much. It was an interesting picture because we had the silent stars who came in for a few scenes (Francis X. Bushman, Elmo Lincoln...) It was my first movie where I was suddenly on my own. We had rehearsed for BRIGHT VICTORY but, on HOLLYWOOD STORY, I was just thrust into this big role in a large picture. Mr. Castle was very nice and very helpful, but I was nervous, trying to keep my head above water. That was sort of my main memory of that picture!" The plot was based on the unsolved 1922 murder of director Desmond Taylor. Adams played a silent film star who had been involved with the director and played her own daughter (!). Richard Conte starred.

"They made a lot of 'programmers' at Universal in those days. TREASURE OF THE LOST CANYON, about pioneers in the early 1800s starred William Powell. Charles Drake and I played a young couple. Powell was very classy, a charming man. He had a wonderful philosophical attitude about the business. I remember I was very impressed by one story he told. He said he was getting out of a cab in New York and noticed a bunch of fans running towards him...and then right past him! They were really heading towards Frank Sinatra! He thought, 'Oh Gee, what a relief!' That was a great way to look at it all. Fame comes and goes." Some of the films co-starred Rock Hudson. "We were very friendly for a while. But as years go by...you kinda grow apart. We'd play bridge a few times. It was always very warm when I saw him. I had been up to the house for a few parties. I was very fond of Rock. He was a lovely, unassuming, nice man. We had a lot of giggles as young people. A great friendship. We worked on BEND OF THE RIVER (starring James Stewart) together and really became friends on the publicity tour. Rock, Lori Nelson and I went out on tour in the Northwest. When you hang out with people for 4 or 5 weeks, you get to know them. And then we did THE LAWLESS BREED (he played John Wesley Hardin), and ONE DESIRE.

There was a time when I never got out of period costumes for

two years. I worked in one film after another that were either westerns or period pictures. It didn't really bother me. I think, as I look back, because I came from Arkansas and not from the stage. I did a lot of the stereotypical leading lady type of roles. I wish there had been more pictures like BRIGHT VICTORY. It was a real drama about real things, but it didn't make a lot of money, so Universal didn't make too many pictures like that. I think BEND OF THE RIVER is a very fine western today. I really wish now that I had a chance to work in more interesting material, playing more shaded roles, but at the time, I was very happy to be working. Although, I did know certain people who weren't always happy. I think Piper Laurie was never very happy. She wanted to do other things right away. I didn't; I was okay. They were very nice to me at Universal...I had a fun time. I ended up getting more involved in serious acting and the stage after my contract was up."



In 1953, the publicity-minded studio had Adams' legs insured for \$125,000. She divorced her husband (since 51), scriptwriter Leonard Stern. In an interview he said it was because she didn't have the acting ability to go with her insured legs. He went on to receive Emmy awards for THE BILKO SHOW and GET SMART, but he also wrote THE NUDE BOMB. Around this time, Julie also spent some time entertaining US troops in Korea. 1953-54 were the years of 3D movies. Julie was in two, the forgotten WINGS OF

THE HAWK (she played an outlaw) and the classic CREATURE FROM THE BLACK LAGOON. "None of us took that picture very seriously when we were making it. We all worked hard, but...it was sort of funny, you know? You'd come in to work and see the monster suit...the different actors in the monster suit! We'd call him 'Beastie' We'd say 'Hello, Beastie!' By the way that wasn't the first monster suit. They made one and we all tested it in the tank and it didn't really work so they re-made it. The picture closed down for a few weeks and I went off to learn how to use the aqualung. That was great fun. They just assigned the picture to me. If you weren't happy, you could make a lot of trouble but...it was just an assignment.

Of course, the white bathing suit was made at Universal in the wardrobe

department, it was not a bought suit. I wasn't too thrilled about it. I thought, 'I don't know if I really want to be in a monster picture.' Bizarre things happened! The day we shot the scene where the monster kidnapped me off the boat and we come up in the



One of the world's sexiest publicity stills

underwater grotto, they had forgotten to heat the tank that day! It was freezing cold! One day we were filming this scene where there's a dead body on the beach and we all had to act solemn about it. Richard Carlson unconsciously took off his face mask as if it were a hat and bowed his head with the mask at his chest. The fatigue and the absurdity of it all hit us, and we all started to laugh and thought we'd never stop! When Whit Bissell came out from make-up with his face all bloodied up by an attack from the creature, the guy who put the clapper in front of the camera asked 'How are you fixed for blades?' They shot all the underwater stuff in Silver Springs, Florida at the same time we were shooting in L.A. We would go to see the dailies from Silver Springs which were wonderful. We could see how incredible Ricou Browning was, and the girl who doubled me as well. They did a 50 foot dive going straight down, with air hoses hidden behind rocks. I did all the surface swimming, but everything underwater was done in Florida."

FRANCIS JOINS THE WACS, another in the popular "talking mule" series featured a who's who of 50s B film beauties: Julie, Mamie Van Doren, Mara Corday, Joan Shawlee, and Allison Hayes. "I think they put a little thin wire under the mule's lip and they would pull it from the side. It was very thin, it didn't really hurt the fellow, but it made him move his lips. I loved working with Donald O'Connor. His comedy timing was so perfect. In 1955 Marilyn Monroe went to see THE CREATURE FROM THE BLACK LAGOON in THE SEVEN YEAR ITCH. Julie Adams was back in SIX BRIDGES TO CROSS, a JD heist movie, as the wife of cop George Nader. Sal Mineo (in his first film) played the younger version of Tony Curtis' character. THE LOOTERS was about plane crash survivors. Julie married her co-star Ray Danton (later known for playing Legs Diamond). In the film, he punches her. "I had met Ray before. He had tested for SIX BRIDGES TO CROSS. Ray is a wonderful

(DEATHMASTER, CRYPT OF THE LIVING DEAD) and lots of TV shows. Julie made her first TV appearance in 55 (on The LUX VIDEO THEATRE) and went on to be one the the busiest actresses on television. She's been on ALFRED HITCHCOCK PRESENTS (3 times), PERRY MASON (4 times), NIGHT GALLERY, KOLCHAK, ONE STEP BEYOND, THE GIRL FROM U.N.C.L.E., MOD SQUAD, 77 SUNSET STRIP, and THE

RIFLEMAN just to name a few. She still does a lot of TV guest roles.

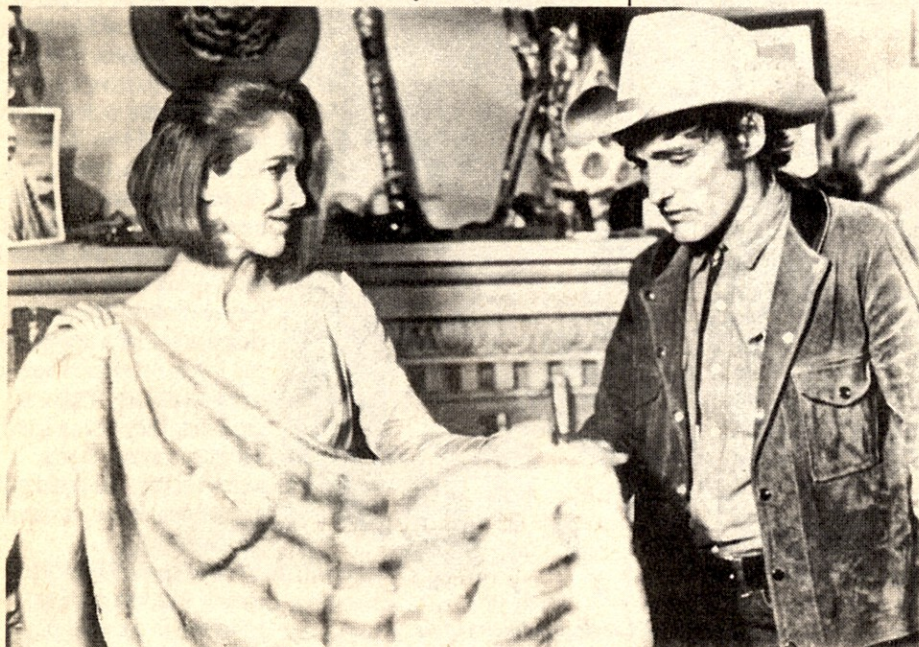
In 56, Julie showed up in magazine ads for No-Cal Ginger Drink and played George Nader's wife again in the WWII themed AWAY ALL BOATS. The next year, Julie was in another classic of its kind, SLAUGHTER ON TENTH AVENUE, produced by Albert Zugsmith. Richard Egan starred as an assistant D.A. after New York waterfront racketeers. Adams played his wife. The memorable score was by Richard Rogers. "I enjoyed working with Richard Egan very much. We worked together on the CAPITOL soap opera a couple of years ago. It was wonderful to see him again. TENTH AVENUE was an interesting picture, one of my last at Universal."

SLIM CARTER and FOUR GIRLS IN TOWN were about Hollywood. She played a publicist in SLIM and a hopeful actress in FOUR.



After seven years of non-stop filming, Julie Adams slowed down a bit. "I really wasn't too busy around that time because I had my kids and stayed home with them." The CBS series YANCY DERRINGER was set in New Orleans after the Civil War. Jock

Mahoney was the star. GUNFIGHT AT DODGE CITY starred Joel McCrea as Bat Masterson. RAYME was a children's film about catching a fish, with John Agar. THE UNDERWATER CITY was an Alex Gordon production that was filmed in color, but shown in black and white in America. In TICKLE ME, Julie hires Lonnie, a rodeo rider (Elvis Presley) to work at her all-girl health spa/dude ranch, where the ahead-of-his-time Elvis leads the young beauties in aerobic dances. "Elvis was a very charming, rather shy young man. There's something very touching about him. He was a gentleman. Very polite. Very understated. He did all the musical numbers in one take just brilliantly. He had some friends of his from Memphis appear with him in a club scene. He loved that! I had a scene where I sorta



Julie in Peru with Dennis Hopper (THE LAST MOVIE)

director. I've worked with him several times as a director." They stayed together until 1969 and had two sons, Stephan and Mitchell. Danton later stopped acting, directed horror movies

pursue him around a desk and kiss him; and he was really very bashful! His Memphis friends would tease him. It was like a little boy playing post office at a party or something. I found his shyness

very interesting".

Just before accepting a role as the star's wife on the short-lived JIMMY STEWART SHOW Adams went to Peru to play one of the bored, decadent Americans watching a sex show in Dennis Hopper's indescribable THE LAST MOVIE. "It was very exciting. None of us were issued scripts. Dennis would create these situations and we would improvise our dialogue. I thought, 'Well, if this is the way we're going to do it...all right with me!' We were in this wild place...Cuzco...11 or 12 thousand feet up in the Andes. It was another world in the way we were working and where we were working. Nobody had a car in the village. The first day we got there we were warned about the altitude. We had to rest a lot. Watch what we ate and drank. So, I walk into the hotel and Dennis comes walking out in his cowboy hat and his poncho and says, 'You wanna go to a pig roast?' The people in the village were giving a party for Dennis. We were drinking these foamy sort of Strawberry Inca beers. I figured, 'What the hell!' How many times am I going to be here again! I ate and drank everything and I felt wonderful! I ran all over the mountains and saw an ancient Inca temple in the moon. That was my first day on location! We started to film the next day. It was an absolutely unique experience. It was pretty far out. The scene in the nightclub was shot in the actual place and they brought all the women who actually worked there to be in the scene. It was a funny little funky place. I think it was very difficult for Dennis to star, direct and be totally improvising at the same time. I thought it was a fascinating idea with fascinating things in it. I worked with him again last year in a film called BACKTRACK with Jodie Foster. Some of you will also remember Julie in the bad trip, LSD TV movie, GO ASK ALICE, with a memorable cast including Andy Griffith, William Shatner, Robert Carradine, and Mackenzie Phillips.



Julie signs pictures of herself. Her CREATURE... co-star Richard Denning helps.

D'Arbanville, Michael Berryman, Mel Ferrer...The CAPITOL soap opera also featured a lot of movie stars: Richard Egan, Carolyn Jones, Rory Calhoun, Constance Towers, and Ed Nelson. Julie played the "mentally disturbed" Paula Denning. "That was a wonderful role. The first year, I had a great time on CAPITOL. The best part I ever had. It was just a great role. She was crazy, but she was funny. She was dangerous, she was scheming...it was great fun."

BLACK ROSES was directed by John Fasano (ROCK AND ROLL NIGHTMARE, THE JITTERS) and comes in a 3D video box. "It's about a small town where a rock group comes to play. People in the town say the music is demonic. I play the woman who is against the group coming in. When they finally do arrive, they seem very tame and we're all reassured. Then, of course, it turns out that they really are demonic! They turn into all kinds of nasty things". Even with such a long list of feature and TV credits, many people still remember Julie Adams as the 3D beauty in the swimsuit. "I'll be remembered for THE CREATURE FROM THE BLACK LAGOON. A lot of people ask me about it. Wherever I go, people ask. I get Creature pictures in the mail all the time! People get old stills and send them to me to sign and return. I think one of the reasons films like KING KONG and THE CREATURE FROM THE BLACK LAGOON survive is there's a kind of poetry in the monster; a poignancy in his longing for love, for something different. For something beyond his scope in life."



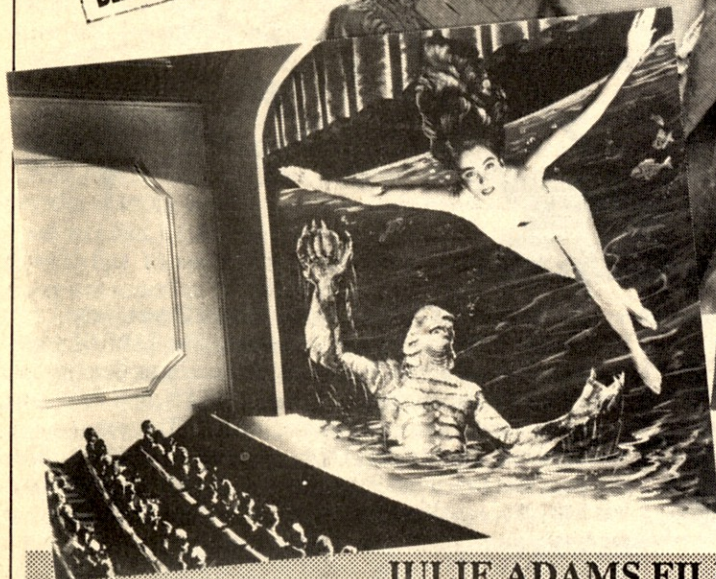
Dennis Daniel would like to thank Julie Adams' friend and neighbor, actor (and Pathmark spokesman) James Karen for setting up this interview.



Her next feature, McQ, starred none other than John Wayne. "I only had one scene. My major project was to erase John Wayne and just imagine he was this cop that I had been married to. When you work with an icon like that you have to try and forget who he really is. He was a very charming guy who told self-deprecating stories". THE McCULLOCHS was produced, directed and written by Max Baer Jr., best known as Jethro on THE BEVERLY HILLBILLIES. "That film was his baby. I think he wanted it to be his GIANT. I don't think it had a strong enough script for that. But I enjoyed working on it. Forrest Tucker was a wonderful guy". THE PSYCHIC KILLER was directed by her ex-Ray Danton, and had an all star cast including Neville Brand and Whit Bissell. THE KILLER INSIDE ME, based on Jim Thompson's book, is about a psychotic sheriff (Stacy Keach). "I don't know if it even came out. I appeared in this flashback scene where I played Stacy Keach's mother. He has wild flashback fantasies and sees her at different times. They had trouble with the director. Somebody had been hired and then Burt Kennedy came in to replace him". THE FIFTH FLOOR was another all star exploitation movie, with Patty



To Dennis
Many thanks
and best
wishes
Julie
Adams



3D Julie leaves the screen in **CREATURE FROM THE BLACK LAGOON** and **WINGS OF THE HAWK**. The recent photo of Julie Adams is signed to Dennis Daniel.

JULIE ADAMS FILMOGRAPHY

1949	THE DALTON GANG		1958	FOUR GIRLS IN TOWN
1950	CROOKED RIVER (THE LAST BULLET)			SLAUGHTER ON TENTH AVENUE
	HOSTILE COUNTRY (OUTLAW FURY)	1958		YANCY DERRINGER (CBS series-to 59)
	WEST OF THE BRAZOS (RANGELAND EMPIRE)	1959		GUNFIGHT AT DODGE CITY
	COLORADO RANGER (GUNS OF JUSTICE)	1960		RAYME
	FAST ON THE DRAW (SUDDEN DEATH)	1962		THE UNDERWATER CITY
	MARSHALL OF HELDORADO (BLAZING GUNS)	1965		TICKLE ME (Key)
1951	HOLLYWOOD STORY	1967		VALLEY OF MYSTERY
1952	BEND OF THE RIVER (MCA)	1969		GENERAL HOSPITAL (ABC soap-to 70)
	BRIGHT VICTORY	1971		THE JIMMY STEWART SHOW (NBC series-to 72)
	HORIZONS WEST			THE LAST MOVIE (United American)
	TREASURES OF THE LOST CANYON			THE TRACKERS (Playhouse)
1953	THE LAWLESS BREED	1973		GO ASK ALICE (ABC)
	MISSISSIPPI GAMBLER	1974		McQ (Warner)
	THE MAN FROM THE ALAMO (Kartes)	1975		THE PSYCHIC KILLER (Embassy)
	STAND AT APACHE RIVER			THE McCULLOCHS
	WINGS OF THE HAWK (3D)	1976		THE KILLER INSIDE ME (Warner)
1954	CREATURE FROM THE BLACK LAGOON (3D)	1978		GOODBYE FRANKLIN HIGH
	(Good Times)	1980		THE FIFTH FLOOR (Media)
	FRANCIS JOINS THE WACS	1981		CODE RED (ABC- and series to 82)
1955	THE LOOTERS			MOSES (Magnum))
	ONE DESIRE	1982		CAPITOL (CBS soap-to 85)
	THE PRIVATE WAR OF MAJOR BENSON	1988		BLACK ROSES (Imperial)
	SIX BRIDGES TO CROSS	1990		BACKTRACK
1956	AWAY ALL BOATS (MCA)			
1957	SLIM CARTER			

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Born outside the laws of God and man

UNNATURAL...THE FRUIT OF EVIL

HILDEGARDE NEFF • ERIC VON STROHEIM

UNNATURAL (1952) Eric Von Stroheim, Hildegard Neff, Karl Boehm. A perverse gothic fantasy about a strange scientist who creates a beautiful femme fatale via artificial insemination. Because her father was a man hung from the gallows, her mother a prostitute, and her creation artificial, she reaches adulthood with no apparent soul or emotional conscience. Tragedy strikes everyone who surrounds her. A darkly obsessive film, beautifully shot and highly atmospheric. A MUST for Von Stroheim fans. From 35mm. \$131.

SHE GODS OF SHARK REEF (1956) Don Durant, Bill Cord. Directed by Roger Corman. This early AIP effort concerns two men who are stranded on a tropical jungle island populated by pearl-diving women. One of the regular practices is to sacrifice young maidens to a great stone god. Our heroes run into trouble with the local madame witchdoctor when they save one of these sacrificial virgins from being tossed into the sea. Played up for its slight horror elements, this is more of a steamy jungle thriller than anything. Shown on TV only in black and white, we've managed to dig up a rare Eastman color print (we hope your favorite color is red, though). Nice scenery and bathing suits. From 35mm. \$038

Beautiful maidens in a lush tropical paradise ruled by a hideous stone God!

SHE GODS OF SHARK REEF

DON DURANT
LISA MONTTELL
BILL CORD

WIDEVISION
COLOR

QUATERMASS AND THE PIT (1958) Andre Morell, Cec Linder, Anthony Bushell. 3 hours on two tapes, \$29.95. An unusual hulk resembling an unexploded bomb is found in an English building site containing weird, insect-like creatures with faces like gargoyles. Inexplicable incidents occur and it's discovered that strange goings on have happened in the area for centuries. These events cause astonishing speculations that question the very nature of human origin. Top notch sci-fi from the original British, 6 part TV series. \$133



BURY THE LIVING (1957) Richard Boone, Theodore Bikel. At a cemetery, the caretaker has a map of plots and uses white pins for vacant plots and black pins for plots with occupants. When the honorary chairman of the cemetery switches the pins around, live plot owners die and buried tenants revive. Tension builds while waiting to see the consequences of the pin switcheroo. Does the Chairman of the Morgue have supernatural powers? Very spooky and creepy. A cult favorite. Highly recommended. H143

PHANTOM OF THE RED HOUSE (1945) Alma Rosa Aguirre, Paul Martinaz. A very rare K. Gordon Murray, dubbed Mexican horror film. A group of people await an inheritance in an old gloomy mansion. The heroine, Mercedes Benz (really), inherits the house as well as a cabaret called El Infierno while the rest of the group hunt for hidden gold. All the typical old dark house horror trappings. Some musical numbers are thrown in for fun. From 16mm. H142



SHADOWS ON THE STAIRS (1941) Paul Cavanagh, Turhan Bey, Bruce Lester, Heather Angel. Let's face it, any movie featuring Turhan Bey wearing a turban and acting mysterious has got to have something good going for it. A creepy boarding house is the setting for this thriller where all the tenants in the house seem to be involved in criminal activities. Are they all innocent, or guilty? A slick Warner Brothers B chiller that's now on video for the first time. From 16mm. H163

HANDS OF A STRANGER (1962) James Stapleton, Paul Lukather, Joan Harvey, Irish McCalla, Sally Kellerman. A dead man's hands are grafted to a pianist who's lost his own hands in a traffic accident. The new appendages, taken from a murdered man, refuse to play the piano. Unable to perform again, he goes mad and seeks revenge on those who operated on him. He also goes after the son of the cabdriver who was driving at the time of the accident. Stapleton is excellent as the baby-faced pianist/maniac. Lots of screaming and finger smashing. \$134

Hands of a Stranger

The surgeon's scalpel writes a THRILLER!



STARRING
PAUL LUKATHER • JOAN HARVEY
JAMES STAPLETON • IRISH MCCALLA

Produced by NEWTON ARNOLD and MICHAEL DU PONT
Original story and screenplay by NEWTON ARNOLD

A GLENWOOD NEVE Production
An ALLIED ARTISTS Release



HELL SHIP MUTINY (1957) Peter Lorre, John Carradine, Jon Hall, Peter Coe, Mike Mazurki, Roberta Haynes. With a cast like this, who cares about the plot! Hall plays a wayward sea captain who's after a fortune in pearls. He also helps a South Seas princess in her quest to rid her jungle island of a band of thieves who've been holding natives captive and forcing them to make dangerous, often fatal dives in the search for these valuable pearls. Lorre is great as a corrupt judge who throws in with the bad guys Carradine and Mazurki. Enjoyable jungle schlock from Republic studios. From 16mm. M178

DESTINATION NIGHTMARE (1958) Boris Karloff, Patrick Macnee. Most Karloff filmographies don't even list this ultra-rarity, now available on video for the first time. A chilling quartet of horror stories. Boris hosts and plays different characters in all of these episodes that were once part of a proposed Hal Roach TV series called, *THE VEIL*. If you liked "One Step Beyond" and "The Twilight Zone", you'll love these spooky vignettes. It's a MUST SEE for Karloff fans. H145

BEAT GIRL (1960) Gillian Hills, Christopher Lee, Oliver Reed, Noelle Adam, Nigel Green. Probably the best British J.D. movie ever made. So sleazy it's irresistible. Hills plays a gorgeous but rebellious teenage girl who has beatnik friends, goes to wild parties, and does strip tease for the local youth in addition to becoming involved in a brutal murder. Great slice of the 60's scene in England. Lee plays a sleazy nightclub owner who knows a good body when he sees one. Oliver Reed plays a ditzy teenage beatnik who dances like he has cerebral palsy. A juvenile schlock classic. From 16mm. JS10



PASSING OF THE THIRD FLOOR BACK (1935) Conrad Veidt, Anna Lee. A wonderful, ultra rare British fantasy. The setting is an old boardinghouse filled with a variety of people, all with different problems. They're lorded over by an evil, mephisto-like sium lord. The tenants lives are changed forever by the arrival of a Christ-like stranger who aids them with their problems. A well thought out and meaningful storyline looks at many of the good and bad aspects of life. Veidt in a strong performance as the mysterious stranger in this top notch British Gaumont production. F017

HERCULES, PRISONER OF EVIL (1964) Reg Park, Mireille Granelli. Park played our muscle bound hero on five different occasions. This is one of the best. In this colorful, Italian epic, the son of Zeus has a life and death battle with a horrible monster. He also comes to grips with an evil witch that turns men into snarling werewolves. If you liked *HERCULES AND THE HAUNTED WORLD* and *HERCULES AND THE CAPTIVE WOMEN*, this is cut from the same loam cloth. Highly recommended for all Sword & Sandal fanatics. From 16 mm. S547



TEENAGE BAD GIRL (1957) Anna Neagle, Sylvia Syms. "Born good with a desire to be bad. She's a doll, she's a dish, she's a delinquent." Sylvia Syms - teen and terrific in an explosive role. This film is a slice of juvenile delinquency, British style. The J.D.'s familiar path of crime, rebellion, death and redemption are traced through the mixed up life of a teenage girl who's boyfriend leads her down a path of moral ineptitude. Good performance by Syms. From 16mm. JS12

THE CHOPPERS (1961) Arch Hall, Jr., Marianne Gaba, Bruno Ve Sota. An almost impossible to dislike J.D. cheapie. A tough gang of teen hoodlums strips cars and terrorizes townfolk. This nasty group of characters also lances the insurance investigator's secretary, played by Playboy's Miss September, 1959, Marianne Gaba, who's one of the bitchiest babes to ever grace a J.D. film. Hol rod thefts, murder and a shoot out add up to lots of action. The snappy patter between gang members is a scream. Arch even sings a song or two. (gag). Great drive-in fun! From 35mm. JS11



HANDS OF ORLAC (1960) Mel Ferrer, Christopher Lee, Donald Wolff, Dany Carrel. A well done remake of *MAD LOVE* has Ferrer as the pianist with the transplanted criminal hands and Lee as the man who torments him. Ferrer does a fine performance as the tormented Orlac who is obsessed by the hands grafted to his wrists after an accident that he believes belonged to a psychotic stranger. Lee is excellent as the sleazy magician who blackmails Orlac. Lee's voluptuous assistant, played by the tantalizing Carrel, aids him in his deviousness by coming on to Orlac in a big way to get him to talk. A well mounted production. From 16mm. H147



"NIGHT OF THE BLOOD BEAST" STARRING Michael Emmet • Angela Greene • John Baer AN AMERICAN INTERNATIONAL PICTURE

NIGHT OF THE BLOOD BEAST (1958) Michael Emmet, Ed Nelson, Angela Greene. Another AIP drive in classic. A space expedition returns prematurely to earth. At the crash site the astronaut is found dead while a horrible alien monster lurks nearby. Later, the monster kills a research scientist by ripping his head off. The astronaut then returns to life and discovers he's impregnated with alien embryos! Some truly eerie moments compliment an intelligent script and fine performances by all. Another Roger Corman meisterwerk. Shol at Bronson Caverns. S140

JUDEX (1963) Channing Pollock, Francine Berge, Edith Scob. From the man who gave you *LES YEUX SANS VISAGE*. A marvelous masked superhero film about a strange man known as Judex, the master of disguises, who seeks vengeance against the evil man who drove his father to suicide. Featured are human flies, and video spy devices. A nice music score from Maurice Jarre. Lots of action and great fun. In French, subtitled in English. From 16mm. S135

FIREBALL JUNGLE (1968) Lon Chaney, Jr., Alan Mixon. In his last movie, Chaney plays a junkyard owner in this tale of gangsters and stock car racing. Lots of car chases, forced-off-the-road accidents, murdered troublemakers, and a catchy theme song. The fight scenes are long, brutal, and choreographed as if the actors were blind. This is an unbelievable film which features many tasty samples of late 60's Americana. Included is a Tiny Tim imitation, complete with ukulele and singing poodle. Also featured is a rock group called "The LSD For Lunch Bunch" who are performing at a local dive known as the "Have A" joint. From 35mm. JS12

J'ACUSE (1938) Victor Francen, Jean Max. A classic! A strange man, obsessed with the horrors of war, calls upon the millions of dead soldiers from world war one to rise from their graves and march upon the cities of the world. A magnificent film. Victor Francen played the one armed pianist in *BEAST WITH FIVE FINGERS*, and he's equally effective here. Excellent cinematography with extremely eerie moments when the waves of soldiers rise from the dead. Not to be missed! In French with English subtitles. From 16mm. H139

MAN WHO LIVED AGAIN (1936) Boris Karloff, Patric Macnee. Greatly upgraded from our original master! Our video master is now taken from the only known 16mm print in the United States. One of the classic horror films of the 1930's. Boris is at his maddest best as a crazed scientist with a device for transferring personalities from one body to another. When his fellow doctors laugh at him, he decides to use his dying assistant as a guinea pig for his experiments with eternal youth. Excellent lab scenes involving the transference of personalities. Boris has seldom been better. Don't confuse this British Gaumont classic with some of Karloff's later Columbia productions. From 16mm. K002-X





GIRLS GONE BAD (Private Moments, 89) D Bobby Hollander

This tape was sent to PSYCHOTRONIC because it's a "women in prison film". It's also an all female porno video. No men at all. Just 10 women. Porn vets Sharon Kane and Erica Boyer are the warden and nurse, and there's a guard who forces all seven of the new inmates to undergo a strip and spread 'em search. Except for an exercise yard wet T shirt scene, the rest of the tape simply shows various women having sex with each other on a small set with cots. It could have been shot in one day in some LA warehouse, and probably was. For what it is, it's pretty good. Nobody would complain. The knockout star inmate is Rachel Ryan (aka Penny Morgan, Serena Robinson, Ingrid Eliot). She has a long solo masturbation scene, before another inmate joins her. She was recently revealed as the secret lover of Michael "BATMAN" Keaton.

He says he met her when she played a corpse in **CLEAN AND SOBER** (88). When caught, the married star claims he never knew about her porn star career. You believe him, right? The lucky former Kent State student who started his show business career on the crew of **MR. ROGERS NEIGHBORHOOD**, obviously knows how to enjoy himself. Meanwhile, you can watch his gorgeous



BATMANIA: Michael Douglas (now Keaton) in high school (69) and his recent girlfriend Rachael Ryan

girlfriend in **DOUBLE TAKE**, **THE BLACK CHILL**, **WHITE BUN BUSTERS**, **ANAL INTRUDER II**, **CAUGHT FROM BEHIND VI**, **KINKY BUSINESS II**, **AFRO EROTICA**, **HOMETOWN HONEYS** (Adam Film World says with "an amazing triple penetration"), **ASSPIRING ACTRESSES**, and many more.

YONGARY, MONSTER FROM THE DEEP (DAI KOESU YONGKARI) (Orion, 67) D Kiduck Kim, S Yunsung Suh

Orion has released a whole series of Japanese giant monster movies, which is great, but they neglected to note that is one is actually Korean. Yongary (which means "dragon kind") is a Godzilla-type monster with fangs, a spiked tail, a big horn on his nose and a deadly heat ray that can cut planes and tanks in half. He drinks oil and gasoline for energy and at one point "dances" to what sounds like surf music! The human star is Yee-Choo, a cute, smartass kid with an itching ray, borrowed from the lab of his sister's new husband, an important scientist. The plot involves nuke tests, a rocket launch, an earthquake, and the new couple's interrupted honeymoon. A brief scene show teens dancing, lit by a strobe light. After Yongari kicks over buildings, fights the Army, and threatens to destroy the Pavilion

Of The Moon, he dies bleeding from a deadly powder. Yee-Choo says "It wasn't his fault!".

LON CHANEY (JR.) RARITIES

FACE OF THE SCREAMING WEREWOLF (LA CASA DEL TERROR) (Sinister, 59) D/S Gilberto Martinez Solarz, P/S Fernando de Fuentes, S Juan Garcia P/D (65 English language version) Jerry Warren

Three doctors hypnotize "Miss Ann Taylor" with a revolving swirl on a fan. Her flashbacks ("I can see an ancient land...") reveal her leading an ancient Mayan ceremony in a pyramid. A doctor takes her to the Yucaton, bringing on another (much longer)

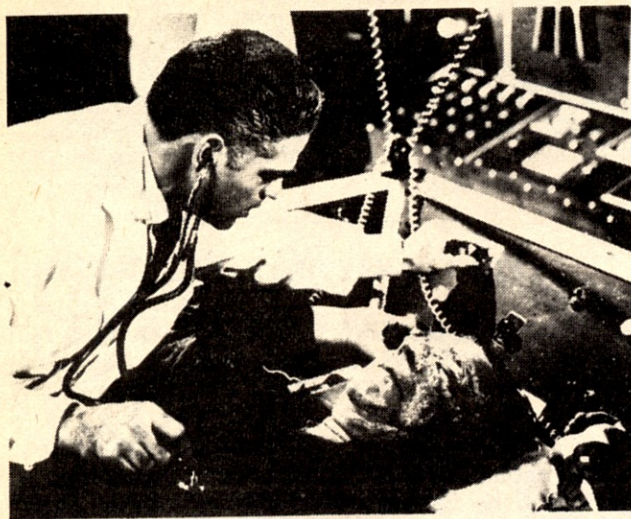


flashback, with dancing, a sacrificial altar stabbing and impressive Yma Sumac style singing. Chaney, as the traditional Universal look Mummy, is seen briefly. A completely different growling Mexican mummy is shot. Back in civilization, the two mummies are presented to an audience, the lights go out, the doctor is shot, and Chaney disappears, only to

show up in a lab (inside a wax museum?!), trapped in a pressure chamber. A mad doctor (Yerye Beirute, later in the Mex-Karloff movies) puts poor Lon in a big spinning machine. Later on, lightning strikes, wax figures are shown in close up, the full moon shines, and the unbanded Lon (looking like he did in **THE INDESTRUCTIBLE MAN**) turns into the Wolfman (!) (thanks to time lapse photography) and kills a man. The other skinny mummy with a scary face kidnaps his reincarnated princess. Newspaper headlines scream: **ANN TAYLOR KILLED! MUMMY DESTROYED!**

The werewolf escapes from the operating table, kills more doctors and is put in a cage. His first dialog is "NO!" When he escapes (again), he climbs all the way up the outside of a building with a woman on his back, then carries her down the stairs! After a chase scene with jazz music, he returns to the lab, bites a doctor on the neck, then passes out! The werewolf passes out -and dies in a fire! One of the cops says. "He was just an ordinary guy". In most of the scenes, it's pretty obvious that the monster is a double. Most of the original dialog footage was cut and a radio announcer voice informs us (in English) what's going on. Mexican comedy star Tin Tan as the wax museum caretaker was totally cut out for the US release. Some parts don't make much sense, but it's short (one hour),

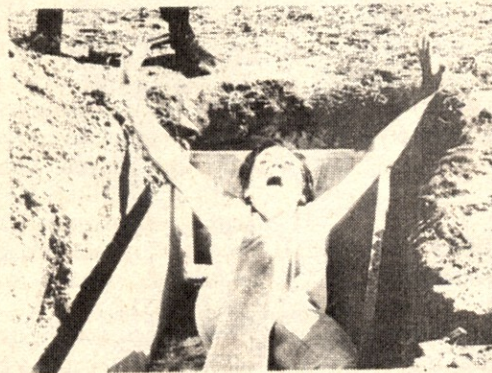
is fairly bloody for the time, and must be the best mummy-in-a-wax-museum-that's-really-a-werewolf movie ever made.



Lon Chaney Jr. in *FACE OF THE SCREAMING WEREWOLF*
THE FEMALE BUNCH (IVC, 69) D Al Adamson, P Raphael Nussbaum, S Jale Lockwood, Brent Nimrod

You've probably know about *DRACULA VS FRANKENSTEIN*, Al Adamson's incomprehensible horror/carnival/biker movie with Lon Chaney Jr. as "Groton", but few know much about this one, made around the same time. Five women on horseback (and a small plane) track a couple hiding in a cave. He asks, "How did you get into this mess?", a line repeated over and over with a heavy echo until Sandy begins to narrate her own incredible feature length flashback. She was a suicidal Vegas waitress with a rotten singer boyfriend (wearing a silver lame jacket). Her friend Libby (the director's wife Regina Carrol -with incredible piled up hair) takes her to a secret ranch with no men. "We don't give a damn about society here! It takes guts to be free!". The fascist bitch leader (Jennifer Bishop) buries one woman alive in a coffin to test her.

Chaney plays "Lonnie", a grizzled, hard drinking, friendly, love sick ex-stuntman who tends the horses. He has lines, but his voice is in pretty bad shape. Still, the role is infinitely better than the killer mute in his other Adamson film. After Bishop shoots up, there's a psychedelic lesbian scene. In Mexico, the women abuse locals, "Wetback, greaser!, Don't drink the water! Ha! Ha!" Russ Tamblyn, with a droopy mustache, is first seen taking a piss. He has his face branded, bites a woman on her breast, and gets stuck with a pitchfork. Lon is brained with a hammer and dragged away by a horse, but saves the day at the end! The closing theme goes, "Two lonely people..." *FEMALE BUNCH* is sort of a terrible (and too dark) nightmare mixture of *THE WILD BUNCH* and *FASTER PUSSYCAT! KILL! KILL!*, complete with sex, drugs, nudity and violence. It was shot at the notorious Spawn Ranch, not very long before the Manson family murders. The executive producer was Mardi Rustam and the assistant director was John "Bud" Cardos, so you can't just blame Al Adamson. The last movie released with Lon Chaney Jr., it didn't come out until 1971, when it was promoted by stressing the Manson connection! Lon died in 73.



Buried alive in Al Adamson's *THE FEMALE BUNCH*

RECENT STUFF

ANGEL III: THE FINAL CHAPTER (New World, 88) D/S Tom DeSimone, P Arnold Orgolini

Each Angel movie has a different actress playing the avenging teen hooker. This time, she's played by Mitzi Kapture. After a gambling casino/boat with topless waitresses is raided in New York, Angel returns to L.A. Her estranged mother reveals that Angel has a 14-year old sister Michelle, before being blown up. Star villainess Maud Adams says "This is the United Fucking States Of America, we don't car bomb people here!" Angel goes undercover as a hooker/porn actress to find Michelle (Tawny Fere). The action involves drug smuggling and a slave market. Richard Roundtree plays another cop. Mark Blankfield plays "Spanky" a gay ex-street hustler who of course, is killed. Dick Miller and Toni Basil also show up for awhile. Maud Adams, once a Ford model, ends up frozen in Spanky's ice cream truck. A poster for director DeSimone's *REFORM SCHOOL GIRLS* is on a wall. For all the in-jokes about the porn biz, you'd think this mediocre sequel was made by people who actually made porno movies. It was. The end theme is by Lou Rawls. Chris Spedding is credited with "additional guitar".

THE UNNAMEABLE (Vidmark, 88) P/D/S Jean-Paul Ouellette, P Dean Ramsel

After the success of *REANIMATOR* and *FROM BEYOND*, this H.P. Lovecraft adaptation was made. Carter, a self-assured horror writer from Miskatonic University, (who looks like Eddie Haskell from *LEAVE IT TO BEAVER*), tells some other guys about an old house, sealed years ago by a priest. Howard is the always incredulous, worried, lovesick, nerd character. Eventually they end up trapped in the house along with two jocks and their beautiful dates. Despite lots of irritating false scares, loud screams that nobody ever hears, unconvincing killer tree branches, and characters running endlessly through a small house (like in *The Flintstones* when Fred runs past a dozen windows in a one room stone home), this movie has enough good points to make it fun. It's got some interesting characters, blood, decapitations, a topless starlet, flashbacks, the Necronomicon,

and a pretty amazing female monster that shows up near the end. She has hooves, wings, horns, and long white hair. The love song at the end was a bad idea.

HEADHUNTER (Academy, 88) D Franky Schaeffer, P Jay Davidson, S Len Spinelli

After *THE BELIEVERS*, *ANGEL HEART*, and *SERPENT AND THE RAINBOW*, all fairly big budget mediocre voodoo movies, we get this low budget mediocre voodoo movie. Wayne Crawford, an exploitation star since

BARRACUDA (78), looks sort of like Frank Zappa's lost brother. He plays a brooding, drinking Miami cop, whose wife (June Chadwick) has a female lover - "My wife is a muff diver!". Soon he's sleeping with his sympathetic partner Kay Lenz (who should be in better movies). Meanwhile, a tribe in Nigeria is attacked by an unseen force. In Miami, a witch doctor is decapitated. More people are decapitated by a "chameleon demon" while *THE HIDEOUS SUN DEMON* plays on TV. After a lot of boring talk, the ending is absurd enough to wake you up. Crawford's possessed wife (with an

EXORCIST voice) rips off his car door. The sight of him driving wildly to get away with no door is hilarious. The end fight involves a chainsaw fight intercut with more SUN DEMON footage, and a demon that looks an awful lot like the one in THE UNNAMEABLE. If you buy this tape, they'll make a sequel. If the "Nigerian community" of Miami in this movie looks strangely unfamiliar, it's because this movie was really shot in South Africa.

I, **MADMAN** (Media, 88) D Tibor Takacs, P Rafael Eisenman, S David Chaskin

Virginia, (Jenny Wright from NEAR DARK), a young actress with a cop boyfriend, works at a used book store. She's fascinated by the horror novels of Malcolm Brand, who "makes Stephen King read like Mother Goose." In the books, Brand, a creepy bald lovesick doctor and poet, slices off parts of his face to impress an actress, also played by Wright in 40's period scenes. After a while, the whole front of his face is gone. He scalps another actress and wears her hair. Randall Williams Cook plays the bizarre killer, devised his own make-up and did stop-motion animation. An impressive animated animal monster eats people (offscreen) and has a climactic fight in the book store. After being cut in half, he resembles Johnny Eck in FREAKS. At the end, both creatures turn into pages of a book and float away. Although parts are boring and a bit confusing, this movie is more interesting than most of the recent dream/reality, supernatural killer movies, and includes some fun references to Hitchcock and Tod Browning classics. A sequel, in this case, wouldn't be such a bad idea. Takacs also directed THE GATE.

EVIL ALTAR (Southgate, 89) D Jim Winburn, P Robert A. Miller, S Bred Friedman

Now here's a plot. In the small town of Red Rock, big and bald William Smith is Reed Weller, a (French?) Satanist wearing all black clothes and Chinese slippers. He orders "the collector", his one assistant to "Bring me 103 victims, the last must be a virgin, and they must not be from this town". "30" years later, the collector, looking like a demented bum in mirror sunglasses and a stocking cap, is still at it, stuffing bodies in a dirty sack. Weller also changes the future for locals who co-operate with him. Robert Zdar (MANIAC COP), a strange looking actor nearly as big as Smith, plays an asshole cop who helps cover up all the missing children. At one point the collector dies, then shows up on a TV set, and a floating killer baseball threatens a young girl. This ridiculous movie has lots of nonsense dialogue and some serious continuity problems. The synth score goes "Aahhhhh!"

RARE SIXTIES

HE LIVES (THE SEARCH FOR THE EVIL ONE) (Camp, 67) D Joseph Kane, S Don Fearheighly, P E. Stanley Williamson

I expected this obscure Hitler horror movie to be terrible like FLESH FEAST or THEY SAVED HITLER'S BRAIN. It's no classic, but it's not exactly "camp" either. Flashbacks reveal that Hitler's double took poison in the bunker. The dictator and his faithful Martin Borman (the late Henry Brandon) hide out in Madrid, Buenos Aires, and finally a castle in the Andes. Lee Paterson, (later a regular on ONE LIFE TO LIVE), is the hero, Anton Becker. A Jew who had escaped during the war (more flashbacks), he's summoned to Israel by the O.A.S. to work undercover. Becker looks kind of like Ollie North and acts like James Bond. He makes up with a hateful ex-girlfriend whose father is one of the Andes Nazis. Another (nice) ex-girlfriend

turns out to be a local doctor and accidentally ruins his cover. A crazed, grey-haired Hitler gives a speech about the Fourth Reich, then passes out. Borman hunts Becker with German Shepherds, MOST DANGEROUS GAME style. Armed O.A.S. agents hide nearby, ready to attack. There are some disorienting editing mistakes and jumps, and absurd plot turns, but the color is good and HE LIVES is otherwise very professionally made. Don't rent it expecting cheap laughs. It's one of the last films by Kane, whose directing career goes back to 1935, and includes 100s of Republic westerns (many with Gene Autry and Roy Rogers), serials (THE UNDERSEA KINGDOM!), and episodes of Bonanza. The producer was a Texas preacher.



Robert Clarke in **SECRET FILE HOLLYWOOD**
SECRET FILE HOLLYWOOD (Something Weird, 61) D Ralph Cushman, S Jack Lewis, P Rudolph Cusumano

This absurd black and white movie looks like it was made in the 40s by maybe PRC. I don't remember ever seeing a movie with so many shots of painfully visible boom microphones. Later on, I discovered that the cameraman was Ray Dennis Steckler! Robert Clarke (THE HIDEOUS SUN DEMON) stars as Maxwell Carter, private eye. During a fight in a beatnik joint, his gun goes off and kills an innocent bystander. The morning papers announce- HOLLYWOOD PRIVATE EYE IN BEATNIK SHOOTOUT! He loses his license, drinks, and piles up gambling debts. Francine York (CURSE OF THE SWAMP CREATURE) plays Nan Tor, the beautiful, corrupt blackmailing editor of *Secret File Hollywood* magazine. Nan, who looks good in heart shaped sunglasses and a bikini, hires Max. Her mysterious faceless boss (who only communicates by tape recorder) turns out to be "the conscience of Hollywood", who editorializes against scandal magazines on TV. Clarke's character disappears for the whole middle of the film. Some movie execs go into a projection room and watch a very long scene from their new crime feature, and you can see the mike in the film within a film too! The only real disappointment is that they keep talking about rock star "Zippy Daniels", but they never show him!

MARIE WINDSOR, A REAL "B" STAR

Marie Windsor, a former Miss Utah, worked non-stop in the late 40s and 50s, sometimes in class productions like THE SNIPER or THE KILLING, but often for companies like Lippert, Astor, and Republic

in movies like *CAT WOMEN OF THE MOON* and *ABBOTT AND COSTELLO MEET THE MUMMY*. Her later roles became less frequent, but just a few years ago, she was in *COMMANDO SQUAD* by Fred Olen Ray. Here are two of her typical films.



Jackie Coogan in Ron Ormond's *OUTLAW WOMEN*

OUTLAW WOMEN (Monterey, 52)/ **BOOTHILL MAMAS** (Raedon) P/co-D Ron Ormond, D Sam Newfield, S Orville H. Hampton

A narrator says, "Men are men, but I bet you'd never guess that women are women too!" The action takes place in Los Mujeres, a western town, run by women, specifically Iron Mae McCloud (Marie Windsor). Female card sharks and gamblers work in Mae's saloon and (male) bandits work for her on the side. Jackie Coogan (!) plays a bearded gunslinger with bushy eyebrows called Peyote Bill. The future Uncle Fester experiments with a new "scientific" draw. Two sisters have a cat fight over a handsome doctor (Allan Nixon of *MESA OF LOST WOMEN*). Comic Billy House is a snake oil salesman/ bartender and Tom Tyler has a role. June Carr (later Mrs. Ormond) was the associate producer. She wrote the song "C-crazy Over You, ("I'm crazy as a daisy..."). Other Ormond family touches include the use of comic sound effects, a big newspaper headline (*BANDITS ON THE LOOSE!*), and a barbershop quartet (*The Four Dandies*). At the end, Judge Lyle Talbot announces the first federal election. Only male citizens can vote, so they take over. All the women get married except for one cigar-smoking holdout who smiles at the camera. This ridiculous comedy western, shot in economic Cinecolor, looks pretty good for the low budget it had. The script (by the same guy that wrote *THE ALLIGATOR PEOPLE*, predates *JOHNNY GUITAR* by two years and Roger Corman's western women movies by five. This is the last of 22 movies that Ormond produced and/or directed for the Lippert company from 48 to 52. Co-director Newfield directed more than 140 features (most for P.R.C.). The Monterey video version includes trailers for Italian westerns.

SWAMP WOMEN (Sinister, 56)/ **SWAMP DIAMONDS** (Saturn) D Roger Corman, S David Stern, P Bernard Woolner

This time Windsor is Josie, a policewoman who goes undercover in prison to infiltrate the all female Nardo gang run by the sadistic red-haired Vera (Beverly Garland). The film opens with typical Corman arty titles and jazz music. Silent Mardi Gras footage with dubbed-in crowd noises fills up time and establishes that we're in New Orleans. Jonathan Haze plays a pickpocket and Ed Nelson is a cop. The women escape by jumping out the window. After some

punch out fights, they steal a boat and take rich oilman Mike "Touch" Connors and his whimpering blonde girlfriend hostage in the swamp while they search for stolen diamonds. The women (including Carole Mathews as Lee) drink booze, turn their prison jeans into sexy cutoffs, argue, fight, kill people and tie Touch to a tree. He says, "Red, You talk too much!". Vera doesn't trust Josie ("That dame gripes me! I'll kill that dame!"). Vera has a big punch out fight with Lee, then double-crosses everybody and hides in a tree using Touch as bait. Most of this movie was shot on location in the Louisiana bayou. It's not one of Corman's best, but is a worthwhile 50s bad girl movie. An important scene with a snake is missing in the Sinister version. This was Corman's only film for The Woolner Brothers (*THE HUMAN DUPLICATORS*, *HILLBILLIES IN A HAUNTED HOUSE...*), but Bernard Woolner later helped him form New World.

BOARDING HOUSE (Paragon, 82) / **HOUSEGEIST** (Classics Video) D John Wintergate, S Jonema, P Peter Baahlu

If you watch many horror tapes, you know that lots of them these days are (obviously) shot with video cameras (just like porno tapes). This historical, brain damaged, overlong, bad LA horror movie with a synth score was the first. It was transferred to 35mm, and in 84, actually played in theatres, advertised as being shot in "Horrorvision!" A long, hard-to-read computer scrawl accompanied by loud irritating beeps, informs us of the history of the cursed Hoffman house. You get solarized flashbacks, dreams and flashforwards, along with a "ten years later" plot.

Jim (Hank Adly) is an irritating blow dry blonde with a gold earring, a tie dyed muscle shirt, a cowboy hat and leopardskin briefs.



He chants ("Oooooom") and makes a bar of soap and a sock float. He buys the house and rents rooms to adoring young women. A laughable "weird" limping, peeping Tom, Nam vet, punk gardener lurks. A doctor pulls his own guts out, a nurse hangs herself, a woman runs through a graveyard in a nightgown, another sees a (real) pig head in the mirror, hands come out of a bed, and there's death by floating icepick, electrocution by hairdryer plus nudity - and a pie fight. Jonema, the scriptwriter, plays Victoria, lead singer of the 33 1/3 rock band. They play at a poolside party. She gets lots of screentime and close-ups. When the killer female is revealed, she has an exorcist voice and breathes steam. The end is a psychic battle between her and Jim, "Focus! White Light! White Light!" You can pick up a re-released copy of BOARDING HOUSE for about 10 bucks in better check cashing stores..

JUDGEMENT DAY (Magnum, 89) P/D/S Ferde Grofe Jr., Keith Lawrence

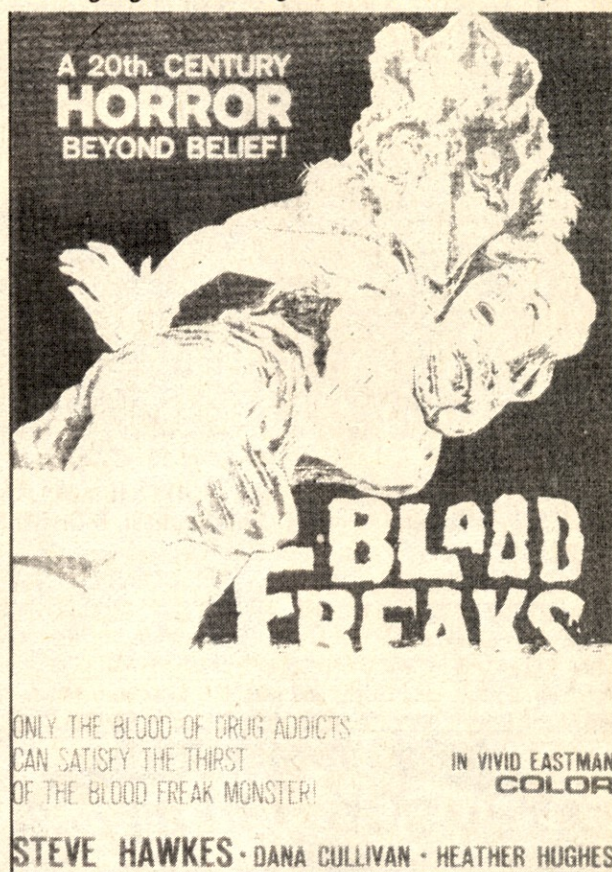
A teens in Hell horror/fantasy about a cursed Mexican village, this one has some strong similarities to THE LAUGHING DEAD (PV#3). Two American guys leave their tour bus after it has a flat tire and follow an old lady in black, ("We could be following this hag into a trip to Hell!"), and of course they do. Monte Markham is a friendly but worried American who runs a restaurant. He warns them to leave town. They end up at the 17th century home of Cesar Romero, who has a mysterious beautiful daughter and a black slave. Things get pretty strange when hooded monks on horseback start horsewhipping Monte. He really suffers, ("Ohh! Ohh! Ohh! A- ahhhh!....") Some very impressive and surprising scenes feature a large crowd of people in chains, being whipped while walking up a huge staircase. Monte and a topless woman are crucified. The Devil is pretty good too, with three arms and horns. In the 60s, Grofe Jr. wrote or directed action movies in The Philippines, like WALLS OF HELL and STEEL CLAW. These days his company makes some features, but specializes in generic "combat videos" (they have 100 to choose from) and has done videos for US News and World Report and CBS Video. His father, Ferde Grofe was a well known composer (ROCKETSHIP XM...).

BLOOD FREAK(S) (Regal, 74) P/D/S Brad Grinter, Steve Hawkes

A man sits behind a desk, smokes, looks down and reads about "a pretty girl with a problem" and a "catalyst". Steve Hawkes who conceived this moral tale, stars as Herschell, a big, muscular, straight Nam vet biker with wide sideburns. He offers a ride to Angel, (a bible quoting Loretta Lynn clone with a flat) and ends up at her bad sister Ann's drug party. Angel lectures- "You know your body is a temple of the holy spirit. You shouldn't defile it!" When a girl comes on to Herschell, he calls her a tramp, so her boyfriend and Ann plot to make him an addict. The narrator reminds us that Herschell is conservative and responsible. The girls' scientist father, who owns a noisy turkey farm, offers him a maintenance job and home. Ann, in her new bikini offers him a joint, ("I'm not a coward!"). He smokes, laughs and follows her to bed. The father uses him for a guinea pig, serving him a whole drugged turkey. He shakes and gets sick from withdrawal pains then smokes more pot, REEFER MADNESS style. After a while he becomes a monster! A turkey-head monster with flared jeans! A turkey monster that gobbles!

He shows a note to Ann (lounging on a leopard skin water bed). She says "you sure are ugly!" and he goes after the drug dealers (who play 8 track tapes). In his nightmare people eat him, and a (real)

turkey is decapitated. He cuts the leg off a screaming dealer with a power saw. It looks like the actor had a wooden leg, making the bloody scene strangely effective. Angel, of course, cures Herschell with prayer. The narrator talks about the "human body as a mixing bowl", and in an unexpected instance of intentional comedy/irony he has a coughing fit from smoking! Director Grinter was also responsible for



the Hitler horror movie FLESH FEAST. His son Randy is in BLOOD FREAKS. Steve Hawkes owned some lions and reportedly also made and starred in some obscure Tarzan rip-offs. The acting, make-up and the rock music soundtrack are all wonderfully horrible. The first time I saw this incredible made-in-Florida tale was in Paris. It was pretty interesting dubbed into French, but I missed dialog like "Go ahead and become a Bible freak, I don't give a damn!"

SEND ALL PREVIEW TAPES TO: 151 First Ave, Dept. PV,
New York, NY 10003.

#4 CONTEST WINNERS

The readers who answered last issues contest corrections correctly and received an ANGEL DUST LP are: Bob Harrison (Stockton, N.J.), C.A. Mellinger (Yorklyn, Delaware), and Fred Hughes (Sacramento, CA). The person who was on the EASY RIDER soundtrack and released a new LP with a Papa Oom Mow Mow song is Peter Stampfel. His Holy Modal Rounders did "If You Want To Be A Bird" back in '68. Peter Stampfel And The Bottle Caps do "Bridge And Tunnel Girls", with a Papa chorus, on the '89 THE PEOPLES REPUBLIC OF ROCK 'N' ROLL album. Some people wrongly guessed Roger McGuinn and Steppenwolf. I asked for four real groups on Tower Records (besides Davie Allan And The Arrows). Answers included Them, The Standells, Pink Floyd, The Chocolate Watch Band, Freddie And The Dreamers, The Sun Rays, and Eternity's Children. When I asked for a biker movie with a former member of The Little Rascals, I had MOTORCYCLE GANG (with Alfalfa) in mind, but I also excepted ELECTRA GLIDE IN BLUE (with Robert Blake).



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| | ☐ The Abominable Snowman | | ☐ The Devil's Bride |
| 1958 | ☐ Horror of Dracula | | ☐ Prehistoric Women |
| | ☐ The Revenge of Frankenstein | | ☐ Dracula Has Risen From the Grave |
| 1959 | ☐ The Hound of the Baskervilles | | ☐ The Lost Continent |
| | ☐ The Mummy | 1969 | ☐ Frankenstein Must Be Destroyed |
| | ☐ The Man Who Could Cheat Death | | ☐ Moon Zero Two |
| 1960 | ☐ The Curse of the Werewolf | 1970 | ☐ Taste the Blood of Dracula |
| | ☐ The Brides of Dracula | | ☐ Horror of Frankenstein |
| | ☐ The Two Faces of Dr. Jekyll | | ☐ Scars of Dracula |
| 1961 | ☐ The Terror of the Tongs | | ☐ When Dinosaurs Ruled the Earth |
| 1962 | ☐ Night Creatures | | ☐ The Vampire Lovers |
| 1964 | ☐ Kiss of the Vampire | 1971 | ☐ Lust for a Vampire |
| | ☐ The Evil of Frankenstein | | ☐ Countess Dracula |
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JOSE MOJICA MARINS

*Original interview by Fernao Ramos and Antonio Querino Neto in SET Magazine.
Translated by Paula Catarino*

Before visiting Brazil, all I knew about Jose Mojica Marins was that he had starred in and directed many fascinating sounding horror films that I would never have a chance to see. A few stills showed up in issues of Famous Monsters magazine and I had somehow found a 1972 issue of the Spanish magazine Terror Fantastic with a Marins article. Years later, Phil Hardy's British Encyclopedia Of Horror Films provided the first information on Marins films that I could actually read. Last year, I was surprised to find out that not only did the Sala Cinemateca (where my PSYCHOTRONIC series was being presented) have some Marins features in their archive, but that he lives in Sao Paulo. These days Marins is an eccentric recluse with long hair and long fingernails, but without a phone. I never got to meet and interview him but was lucky enough to see his two best known features. I was told by people who had met him that he was a strange, but harmless and friendly man. Brazilians I talked to seemed to have mixed reactions to the existence of Marins. Some were surprised that a foreigner wanted to know about him, and some seemed a bit embarrassed by him, saying in essence, that his films were cheap and worthless.

Marins, born in Spain, but raised in Sao Paulo, has reportedly made "30" features. His first were childhood home made efforts in the 50s. Many of his films were apparently censored and/or were never released. Marins is known for portraying ZE DO CAIXAO, an exotic sounding name that I was surprised to find out translates as "Coffin Joe"! **A MEIA NOITE LEVAREI SUA ALMA** ("Tonight I Will Steal Your Soul") (1964) and **ESTA NOITE ENCARNAREI NO TEU CADAVER** ("Tonight I Will Possess Your Corpse") (1966) were made when Marins was only in his 20s. He produced, directed, co-scripted and starred (as Ze) in both, filmed partially in his own studio in an abandoned church. Reportedly when he ran out of money filming **A MEIA NOITE...** and couldn't pay the actors, he forced them back to work at gunpoint (Was Marins a role model for Werner Herzog?). He made many more features (mostly in the 70s), sometimes as Ze, sometimes playing himself and Ze, and made and hosted "130" TV films. His Ze character was even the star of fumetti-style comics.

In 74 Marins was a guest at The Paris Science Fiction Film Festival and brought a print of his **O ESTRANHO MUNDO DE ZE DO CAIXAO** ("The strange World Of Ze...") (1968). Journalist Horacio Higuchi, who had interviewed Marins for

L'Ecran Fantastique, claims that "Unfortunately his horror movies became rather bland after his European sojourn. For instance, his **EXORCISMO NEGRO** (74), filmed in color and backed by much better production values than before, was a slick, but unsatisfying mix of his Ze character's peculiar mythos with the then popular Exorcism craze. He brought back loads of rubber arms and fingers from Europe so he could use them in scenes of amputation and dismemberment, but gone were the mondo overtones of the first two Ze films, where he used real tarantulas, snakes and maggots to crawl over the cast, simply because he couldn't afford rubber substitutes!" Marins later directed some sex comedies and porno films using the pseudonym J. Avellar. The last film featuring Ze that I could find a listing for was **ENCARNACAO DE DEMONIO** (81). In 82 Marins acted in another director's feature, **O SEGREDO DA MUMIA**. Marins considers the two films I saw, as the first two parts of a trilogy. Just recently, he announced he would make the final third, a big budget film to be called **INCARNATIONS OF LUCIFER**.

Marins films are packed with strong images, not just the expected horror cliches (skulls, tarantulas, snakes, graveyards...) but scenes of shocking sadism, gore, nudity and genuine surrealism. Seeing these films made me re-evaluate even more what (60s) horror films are considered "important" in books. What directors saw Marins films in European film festivals before making their own features? How many other



inspired but forgotten or unknown foreign language features exist that make most of the Hammer and Corman standards look tame and ordinary by comparison? I've never seen anything quite like these Marins movies.

A MEI NOITE LEVAREI SUA ALMA (1964)

Ze makes his first screen appearance, bearded, in a black cape and top hat. He has intense eyes and introduces himself, speaking directly into the camera. During the credits, weird music plays, accompanied by howls, screams, maniacal laughter and thunder. A second introduction is made by a Gypsy/witch holding a skull. She also looks into the camera and her voice is heavily echoed. Ze is hateful and evil and relishes every contemptible thing he does, but acts polite to the townspeople as long as they don't deify him. He scares, manipulates, and humiliates people whenever possible. He lives in a house with hands sticking out of the walls (good hat racks), smokes a skull shaped pipe, and has servants. Except for cars seen in the background, the small town seems stuck in the 19th century. Ze spends a lot of time dropping by funerals, expressing his condolences to the grieving people who know he's responsible for the high death rate. In the local bar he approaches a table of men and breaks a wine bottle. He stares at one man (WHITE ZOMBIE/Lugosi style eye close-ups are cut in) then suddenly uses the bottle to cut off two of his fingers! Most of the special effects are pretty convincing. The man



ESTA NOITE ... above and right

sobs, while Ze chomps down on a big (turkey?) leg. A big bald guy knocks him down. He jumps on the bar, kicks the man in the head, then brutally whips him until his face is streaming blood and he cries. He tapes a woman's mouth shut and while she lies in bed in a negligee, lets a huge tarantula crawl on her and bite her. One woman he desires, bites him on the lip when he tries to kiss her. Later he kills her boyfriend by stabbing him, putting him in a bathtub, smashing his head on the side, filling the tub, then drowning him. Then he brings her a bird in a cage, beats her, rapes her (offscreen) and drinks her blood.

She hangs herself after he leaves, laughing. He pokes a doctors eyes out (Three Stooges style), leaving bloody sockets, then pours alcohol on him and lights a match. He takes the crown of thorns from a bust of Christ and smashes it into a mans face. Although he does all these horrible things, he rescues a little boy from an abusive father, and is disturbed by the "bruja" fortune teller who mocks him. He seems to be tempting death by stealing gifts from graves and defiantly yelling in the graveyard. Ze fears "INFERNO!!". Voices and the laughing floating ghost of the suicide torment him and he freaks out while scary music and screaming that sounds like The Doors' "Horse Latitudes" is heard. The doctors corpse surrounded by an eerie glow returns to light his pipe. In one scene, shown in negative, he sees a procession of his dead victims carrying him in an open casket. In a tomb, the terrified, bloody Ze breaks open coffins and screams insanely when he sees corpses covered with maggots and spiders. The townspeople (with torches) find him and the camera closes in on his up-side-down mutilated face as the clock strikes 12.



ESTA NOITE ENCARNAREI NO TEU CADAVER (1966)

For the sequel, Marins tops himself. It begins with the end sequence of the first film. All the credits are animated, quivering and mutating over a quick change collage of shocking and unbelievable scenes from the feature you're about to see (and a few scenes that must have been cut). His assistant this time is a badly scarred hunchback. In one scene a whole room full of kidnapped women sleep in see through negligees. The hunchback lets dozens of huge (real) tarantulas under the door. Soon the creatures are crawling all over the screaming captives. One woman somehow manages to stay calm and just brushes them off. The impressed Ze, who searches in vain for "the perfect woman" takes her to his bed. While he's undressing her, a trap door next to the bed opens and she's forced to see more women in a pit being killed by big snakes. A man gets an axe in his head, a woman is killed by acid and a (real) mouse is crushed by a rock. You never know what sick thing to expect next. Ze is tortured by vivid nightmares. One night an eerie phantom (that looks like a human skeleton from a side show in dance tights and a hood) literally drags him to hell. The hell sequence is in full color (!). Ze's hell has old fashioned cliché devils with pitchforks poking the damned, but it's freezing, not hot, with a steady snowfall. The ice cave walls have Cocteau-like body parts. Screaming heads hang down from above, and arms, legs, breasts, asses... protrude from every angle. The damned all scream loudly and constantly, while more disturbed experimental music plays on the soundtrack. Ze has to face the devil himself, played by (who else?) Jose Mojica Marins. Although the budget was again low, Marins must have hired the best technical people available. Many of the effects are excellent and convincing and the cinematography is often stunning. Remember the amazing "Rubber Biscuit" spinning drunk shot in MEAN STREETS? There's a spinning embrace shot here that's that good.

MARINS INTERVIEW

"I was a child of show business, my father was a Toureiro in Spain, my mother sang tango. I was born with all this energy. In my childhood, I travelled throughout Brazil. When I was only three I was sequestered by a group of Gypsies. It was incredible, my mother was devastated. After that she demanded that we live in one place. An uncle set my father up as manager of a movie theatre that opened in Sao Paulo. From there on, even though my dad went off for an occasional bull fight, we began our sedentary life. At this point, I thought I'd be a Toureiro. I used to watch my old man, people throwing flowers, coins, scarves, women screaming... I already had a cape, so one day I decided to go and tourear the bull. The animal got so wild, that I couldn't. I had to climb up a post. Shortly after that, the Society Against Animal Cruelty closed all the arenas, they became forbidden in Brazil, and their went my dreams of being a toureiro.

"There was an old potato store keeper near my house. He used to tell all us kids these stories about death, told us that when people die they go to heaven where there are lots of animals and people can communicate with them, everything should be beautiful there. He used to talk and talk and give us candy. One day he died. The wake was the most incredible tear flow, everybody asking for this mans return, saying only the good die and all that stuff. So, at some point, the man gets up. Sat up in his own coffin, with cotton stuffed in his nostrils. Everybody fled outside. Even his wife, who'd been praying that she be taken in his place, and his children who prayed for his return, the priest, the mother. There were only three kids and myself left in there, wondering what had happened. It was catalepsy (like in *PREMATURE BURIAL*), something that at the time, nobody had heard of. Anyway, in the end, no one bought his potatoes anymore- even his mother went around saying he'd been possessed by a demon, his wife left him. The whole thing traumatized me; I saw that things are wonderful once one dies, but should he come back, everything changes.

"I made my first film at nine with an 8,5mm camera that I'd won. The film was called "The Final Judgement". The film showed the end of the world, influenced by my experiences with the Catholic church. One day, youth would cease to think, and what would occur then was what I called an ecological disbalance. People became an immense mass that melted away into nothing, while at the same time germs ran throughout. When I was 12, I made my first 16mm film. A total of seven 16mm and two 8,5 mm. At the time, I had plenty of girlfriends. I usually preferred ones with many siblings. You see, I used to put the girls before the camera and the siblings behind as part of the technical crew. The only problem was that at the end of an affair,

I was also out of a crew. At 15 I was riding with my buddy and the bike broke down in front of the local cemetery. Looking in we saw something glitter. To us, those were the dead, ascending, leaving. Today we know it is "Fogo-Fatuo". We got into town screaming that the dead were invading the world. Somehow people believed us, some thirty people came running to see the so called dead. Of course, when they arrived there was nothing. The following day, I went to the Church of the Congregated and the priest tried to convince me that I was Hallucinating. My pal believed the priest, but not me. Then, more than ever. I had the desire to make a horror film, one that would remove this fear from me.



"At 18, I got engaged and another problem came up: how could I marry if I was such a fearful man? I had to clear myself once and for all. I jumped the wall of a cemetery on a Friday night, holding a rosary in my hand, completely scarred out of my mind. I managed to tell the spirits that this was their chance to come and tell me everything they wished me to know. At first, nothing happened, but suddenly, I saw a dance of an only soul. I wanted to run, but stayed still. It was a fresh grave, a young boy had been buried there less than a week before. The fact that I confronted it gave me strength and I came out of the cemetery whistling "Maria Bonita". I went to the priest and told him that I had seen a real spirit. He sent me to the national library where I found the logical explanation to what I'd seen, "Fogo-Fatuo". In very warm days, the cows and pigs that are slaughtered release a certain light. That was what happened at the cemetery. To me, this was like discovering

America, my egg of Columbus.

"In my first (35mm) film, *SENTENÇA DA DEUS* ("Silence Of God" (1958), there was a problem with an actress who died when she went swimming in Vera Cruz. I replaced her with another actress, but I didn't know she was suffering from tuberculosis. She began production, but couldn't finish. I stopped shooting and after a while she passed away. I had nothing to do with it, but by then, people were wondering...one...then another...and I worked with a lot of people! Sometimes I had two or three hundred extras on the set. Someone left, carelessly crossed the street and got himself killed. Another guy killed his wife because she's been an extra, and all these were credited to the fact that they were jinxed by Ze. The second (35mm) film, *A SINA DO ADVENTUREIRO* ("The Fate Of The Wonderer" (1959) was the first cinemascope feature made in Brazil. Here in Sao Paulo, things went well, but in the rural areas, the clergymen would preach against it en masse, pleading with people to boycott this film because it was damned. My third film, *MEU DESTINO EM TUAS MAOS* ("My Destiny In Your Hands" (1962) was made for the clergy, they were the heroes of the film. We even held a screening for nuns and priests only. The problem was, nobody wanted to release

the film! I was appalled. The producers lost money and nobody else wanted to finance me. "I've had long nails since childhood. I got as far as 21 with long nails, but had to cut them because they were smothering my hands. It was televised. The day I got my nails cut they showed it on live TV. Ze is a character of personality and ideology. He believes in the blood hereditary ties., power of the mind. He believes he can have a child with a woman who thinks alike. He respects children for their innocence. If he could, he's keep children young forever. I admire him, but I don't have his courage, I am the total opposite. He's waiting for an ideal woman to have a son. I've already got 23. One of my daughters, in fact will play a lead role in "INCARNATIONS OF LUCIFER".

"During the shooting of ESTA NOITE..., we asked the women (auditioning) if they were afraid of spiders or snakes, and we spread them around the sets. We let them know that. We found a guy in Cosmopolis who breeds spiders. He kept them around the house to shun burglars. During the filming, however, none of the women wanted to do the scenes. Since they refused to participate, we were forced to hire new actresses. I brought about 500 tarantulas. The sting hurts like hell, but we took an antidote and it was fine. They covered everything. When

the girls rolled over on the bed there were spiders underneath, they were on top, they came out of shirts,,It was the men who were afraid, The girls got friendly with the spiders and gave them names. When a spider died, the women were crying. I saw hell and asked myself why does it have to be black and white. I saw colors, ice, covered by snow. It's a question of vision, very personal. At the time, I hadn't heard of Dante. I even asked somebody whether I could meet this Dante. All I got was a book though. I believe in a supreme being, a reining force. It's impossible to believe that we exist only to sleep, eat, make love, write a book, die, and it's all over. I think there is a reason for existence, for being. I know that people need to believe in something, I am against fanaticism. I'm not afraid of death itself. What I fear is knowing the exact time of its occurrence. To see death you must die. The truth of the matter is, once you die, it is not here that you return. Therefore, my desperation is that I cannot depart here, Well, not yet! I haven't finished leaving my mark here."



Thanks to the helpful staff at Sala Cinemateca in Sao Paulo, Alex Laceroa for translating help, and Horacio Higuchi for sending valuable information in a letter that arrived just in time.

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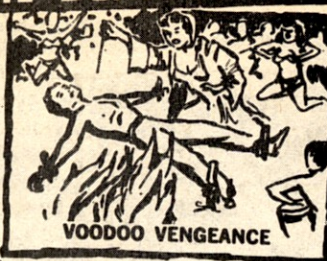
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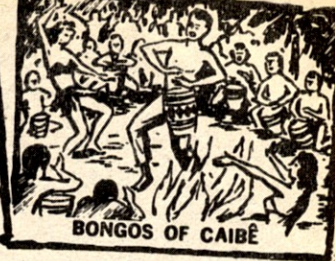
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The Last Decade



William Henry Pratt, known and loved by millions of fans worldwide as Boris Karloff died over 20 years ago in 1969. The "black sheep" of a British family, he was in films since 1919, after starting his stage career in Canada. He became famous at the age of 44, playing Frankenstein's monster, and was a top billed star for the rest of his long life. Much has been written about his life and many great roles. This is a summary of his last decade, followed by reviews of his last four movies. Video release titles in boldface.

From 1960 to 62, Karloff hosted 67 episodes of THRILLER on NBC. He also starred in five of the underrated hour long horror stories. THRILLER was later syndicated and ran for years and Boris Karloff Thriller (later Boris Karloff Tales Of Mystery) comic books (Gold Key) ran from 62 until 1980. In 62 (the year that "The Monster Mash" made it to #1 on the charts!) he also hosted a British TV series, OUT OF THIS WORLD, (which was shown in Canada, but never in the U.S.) and appeared in new TV versions of ARSENIC AND OLD LACE and THE PARADINE CASE. A special Halloween episode of Route 66 (LIZARD'S LEG AND OWLET'S WING) featured Boris with Peter Lorre and Lon Chaney Jr.

Karloff appeared in seven features released by A.I.P. from 63 to 66. 1963 was the year of his much publicized theatrical comeback. He was in three "Poe" movies; Corman's **THE RAVEN** (Warner) and **THE TERROR** (Media, Hal Roach...) (both with Jack Nicholson) and **COMEDY OF TERRORS**, and the 1958 British **CORRIDORS OF BLOOD** (MPI) was finally released in America (by MGM). The "Tales Of The Frightened" Vols. 1 and 2 LPs released on Mercury in 63, were from 1957 radio broadcasts. IN 64 he had a bit in **BIKINI BEACH** (Embassy) and starred in The excellent Wurdalak segment of Mario Bava's horror trilogy **BLACK SABBATH** (Thorn EMI). He also hosted, Thriller-style. During filming in Italy, he caught pneumonia and had to have an oxygen tank nearby for the rest of his life. Most of his last roles were played in wheelchairs. **DIE MONSTER DIE** (HBO -65) was a Lovecraft adaptation, filmed in England. On a 1965 **SHINDIG** show, he appeared with Ted Cassidy from The Addams Family and sang The Monster Mash! The last A.I.P. assignment was in **GHOST IN THE INVISIBLE BIKINI** (66).

During 66, Karloff was in ads for Butternut coffee and Schaeffer pens, and narrated an album, "AN EVENING WITH BORIS KARLOFF AND FRIENDS" (released in 68). His famous voice

Rocktoons

By MARK VOGER

OKAY ... ONE LAST REMINDER, IN CASE YOU FORGOT. I SWEAR THIS IS THE LAST TIME I'LL MENTION IT. BUT, TOMORROW IS BORIS KARLOFF'S 100TH BIRTHDAY!

MAYBE I SHOULD HAVE GONE INTO CIVIL SERVICE.



HE GOT ALONG WITH EVERYONE ON THE SET!

BORIS, CAN YOU LEND ME A COMB?



JUST A MINUTE ... I LEFT IT IN MY OTHER PANTS!

TOMORROW'S THE BIG DAY!!!

HE NEVER COMPLAINED ABOUT THE PAINFUL ORDEALS THEY PUT HIM THROUGH.



IF HE DOESN'T YELL 'CUT!' SOON, I'LL SNEEZE!

was used for several projects; Dr. Seuss' **HOW THE GRINCH STOLE CHRISTMAS**, a TV cartoon that used to be aired every year (narrator and as the Grinch) and two Rankin/Bass stop motion puppet movies, **THE DAYDREAMER** (voice of the Rat) and **MAD MONSTER PARTY**, which wasn't released until 69 (voice of the Baron). Both are on Embassy video. He was guest villain on **THE WILD WILD WEST** and **THE GIRL FROM U.N.C.L.E.** (in drag as Mother Muffin). In 67, he did a Volkswagen ad, narrated the American version of the Italian shockumentary **MONDO BALORDO**, starred in Michael Reeves' **THE SORCERORS** (filmed in England), and was in **THE VENITIAN AFFAIR**, starring Robert Vaughn. In Spain he filmed an episode of **I Spy**, and starred in **CAULDRON OF BLOOD/BLIND MAN'S BLUFF** (Republic), which wasn't released in America until 71. Meanwhile, filming began on **ROSEMARY'S BABY** at The Dakota, the famous Manhattan apartment building where Karloff had lived with his (5th) wife since 1951 (when not in London).

In 68, his best 60s feature, **TARGETS** (Paramount), by Peter Bogdanovich was released. He basically played himself (Bryon Orlock), an old horror star unhappy with the modern world, who faces a character based on the Austin mass murderer Charles Whitman during a personal appearance at a drive-in showing **THE TERROR**. When this upsetting classic film was re-released, Paramount deleted the anti-gun prologue. In England, he came down with pneumonia again, filming the all star **CRIMSON CULT**, another botched Lovecraft adaptation, which was later billed as his last film. During the spring he spent five weeks in L.A. filming his scenes for four Mexican features (reviewed below). His last ad was for A-I steak sauce. In September he sang on The Red Skelton Show with Vincent Price. The week of Halloween he appeared on The Jonathon Winters Show with Agnes Moorehead and sang "It Was A Very Good Year". In November he appeared on the cover of Life magazine with a cake with candles for his 80th birthday, and his last acting role was aired 11/29/68 on NBC. He played Mikhail Orlov, an anti-Communist Czech author in a feature length episode of **NAME OF THE GAME** starring Gene Barry. A few months later he died on Feb. 2 at 81 in a British hospital, with six films still waiting to be released in America.

THE KARLOFF MEXICAN FILMS

After being criticized/condemned for years by writers who never saw them, Karloff's last four features are now easy to locate on tape and are worth a look. Producer Enrique Vergara (Henry Verg in the American credits) also made two horror movies with John Carradine, (**LA SENORA MUERTE** and **PACTO DIABOLICO**) the same year as these. Vergara died before the films were released. The

American cinematographer, Austin McKinny had shot **BEAST OF YUCCA FLATS**, several Ray Dennis Steckler features and Hill's **SPIDER BABY** (what a career!). Prior to the marathon Karloff shooting, Jack Hill had done second unit work on **THE TERROR**, worked on **MONDO KEYHOLE**, and had directed the classic, but at the time unreleased **SPIDER BABY**. To be fair to Karloff, he of course never even saw the footage shot in Mexico, later added to his scenes directed by Jack Hill at the Columbia studios in Los Angeles. Apparently, neither did Hill, who hated the final results. Sometimes it's very obvious that Boris is nowhere near the actors he's supposed to be talking to, and sometimes his double is about as convincing as Lugosi's in **PLAN 9**. Each film has one scene where somebody who doesn't even try to sound like Boris dubs his voice. The MPI video

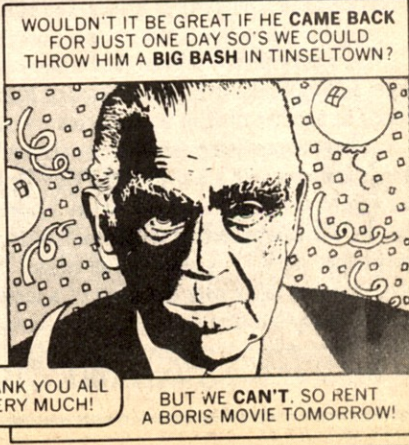
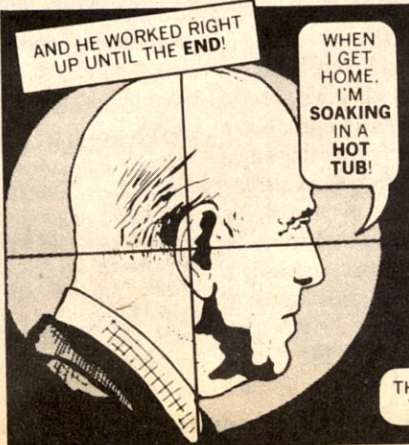


CULT OF THE DEAD, above and left

release credits were added in 87. All four tapes run "75" minutes and are also available in Spanish language versions from Unicorn video, which first released two of them on video in English. If you can't find them in stores, the English versions are sold by Video Mania and Dark Dreams (see ads) and the Spanish versions can be ordered from Video Mania. Sinister carries all versions. Reviews are based on The MPI versions.

CULT OF THE DEAD (MPI)/ THE SNAKE PEOPLE/ LA MUERTE VIVIENTE (Unicorn) P/D Juan Ibanez, D/S Jack Hill, P/S Luis Enriquez Vergara

Boris is Count Carl Von Molder who dresses like Col. Sanders and owns a sugar cane field on a Hatian island. It's a period voodoo/zombie movie that predates **LIVE AND LET DIE** in



evoking the name of Baron Samedi. Molder's servant has a Bride Of Frankenstein hair streak, can start fires with her eyes and does some wild snake dances. His niece (Julissa) arrives from the mainland with a sadistic French Captain intent on enforcing law and order against the wishes of a local soldier (Carlos East). When questioned about voodoo and murders, Molder says "Zombies? Oh really!". Meanwhile his niece dreams that she wakes in a coffin next to a duplicate of herself. The identical women kiss each other. Rafael Munoz (a.k.a. Santanon), a dwarf actor who had been in PUSS 'N' BOOTS and three Little Red Riding Hood movies distributed by K. Gordon Murray, has flowers painted on his bald head and a walking stick with a shrunken head on the end. He brutally whips a woman to death. Molder later beats his foreman with his cane, because the man fell in love with a black zombie (and was trying to have sex with her). Other female zombies attack soldiers and drink their blood. Eventually we discover that Molder is the mysterious, Satanic, cigar smoking priest Damballa! Karloff/Molder/Damballa is played by a double most of the time, but is a good horror character. At the end, explosions kill most of the cast. This is overall, the best of the four features. It has good music, a pretty coherent plot and effective voodoo ceremony scenes. The Unicorn video box "Guarantees an orgy of terrifying images!"

**DANCE OF DEATH (MPI)/
MACABRE SERENADE (Unicorn)**
(House Of Evil) D Ibanez, D/S Hill P/S Vergara

The worst of the bunch, DANCE is both boring and senseless. In 1900 in Europe (?) Boris (with mutonchop sideburns) plays spooky music on his pipe organ in his mansion. He cheerfully insults all the relatives (including Julissa) who arrive for the reading of a will and talks of his brother Hugo, who plucked out his eyes after his "brain shrunk". Boris dies early in the movie and Hugo's diabolical "toys" begin killing people. One is shot by a toy cannon, another killed by a suit of armour, others are killed by jerky life sized dolls. At the end we discover that Boris is still alive (!), playing a special hidden organ that shoots flames, and everything burns up. This film wasn't released until 1978.

**ALIEN TERROR (MPI)/ SINISTER INVASION / INVASION
SINISTRA (Unicorn)** D Ibanez, D/S Hill, P Vergara

This wacky period science fiction story (set in Europe?) has the worst editing of the four. The illusion of Karloff acting with people filmed at another time in another country fails pretty often. Some scenes have abrupt jumpy edits. Boris plays a kindly professor with a female assistant with a badly scarred face. He creates a molecular ray that can blow up rocks. When the ray blasts a hole in the roof, it's seen by aliens who decide to kill everybody to save themselves. A curly haired blonde guy arrives in an antique flying saucer, wearing a silver suit and takes over the mind of a local sex crazed psychotic killer in a top hat (the strange looking Yerye Beirute, who was in many Mexican horror movies; BRING ME THE VAMPIRE, FACE OF THE SCREAMING WEREWOLF...). The alien life forces are

passed in what resembles a transparent heart. The Professor's mind is also taken over, so during the rest of the movie the alien/killer tries (in vain) to suppress his voyeuristic, killing tendencies, and the alien/professor tries to suppress his concern for his sexy blonde niece, played by Christa Linder (NIGHT OF A THOUSAND CATS, KISS, KISS, KILL, KILL...). After more women in low cut gowns are killed, angry villagers arrive just like in old Universal horror movies. Boris destroys the alien force and his machine "So humanity can't commit suicide" and his house burns.

**THE TORTURE ZONE (MPI)/ LA CAMERA DEL TERROR /
CHAMBER OF FEAR (Unicorn),** D Ibanez, P/S Vergara, S Hill

If you're a fan of crazed, exploitation movies, this is the one to look for. Officially Karloff's last feature, it's undoubtedly the low point of his career, and is badly put together, but still fascinating. Boris is the good Dr. Mantel. His daughter (Julissa again) and her boyfriend (Carlos East again) discover a living rock in a cave. Then - a woman goes to bed and a dwarf (Santanon again) sneaks in her bedroom. The entire room turns around



Brasilian video box for the film now known in
America as ALIEN TERROR

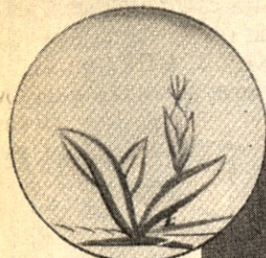
to reveal a big scary cavern full of snakes, bones and spiders. Some bizarre hard to see stop motion changes occur. Men in hooded black robes grab the terrified woman and take her to a torture chamber. She sees them put another woman on hot coals and after a thumbs down from Dr. Mantel, they stab her to death. Mantel tells the first woman "You must be punished for your sins!" and she gets the same treatment, but is suddenly wheeled into an operating room where the torturers turn out to be doctors conducting, a TINGLER inspired experiment, extracting something or other from terrified people. Dr. Mantel's daughter and her boyfriend go on vacation, and the weak doctor ends up in bed, leaving his sadistic, voyeuristic assistant Helga (Isela Vega) in charge. She plots with Roland, a lobotomized hunchback (Beirute again), a cliché sinister East Indian and the dwarf. The living rock grows tentacles and kills women. Helga and Roland watch a stripper do a long topless dance. The rock watches too before grabbing her. Helga whips a bloody blonde in chains. Roland keeps saying "I'm gonna be king of the world!". Boris has a bad dream, but recovers and saves the world with his computer. Karloff's last line in his last movie is "I can only pray we've stopped it before it could transmit the information it gathered to others like it!", and Roland runs around in a cave yelling "I'm the king of the world!". The Spanish language video release doesn't even mention Boris' name on the box. You won't believe it.

- The rare stills shown here are courtesy of Richard Bojarski, author of *The Films Of Boris Karloff* (Citadel, 74).

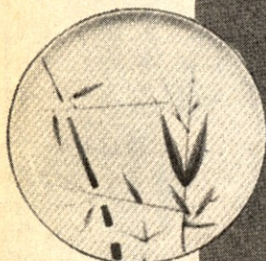
- The Karloff strip originally ran in *The Ashbury Park Press* in 89 as part of columnist/ cartoonist Voger's ceaseless campaign to bring more attention to the anniversary of Karloff's death.

- **BORIS KARLOFF LE MONSTRE SACRE- THE MAN BEHIND THE MASK** is a great 32 page (5 in color) booklet of rare photos and lobby cards. It's from Gerald Noel, 90 Rue Ghandi, 46000 Cahors, France. It's available from Fantaco in the US (\$7) or Titan in the UK. Noel has also published similar projects on Peter Cushing, Mario Bava, Dario Argento (2), and Lugosi (2).

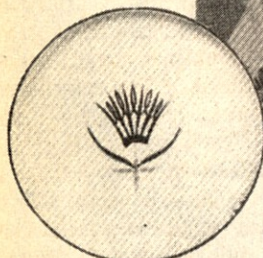
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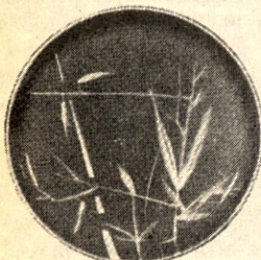
Dragon Flower



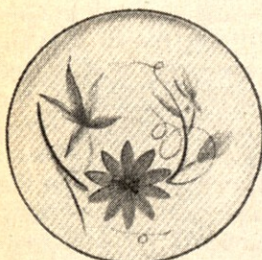
Bamboo



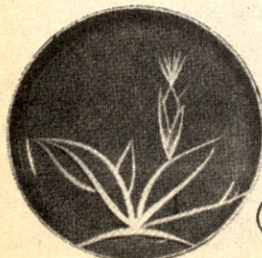
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WILLIAM KERWIN (aka - Thomas Wood, Thomas Sweetwood, Rooney Kerwin)

In PSYCHOTRONIC #4, we mentioned that there was an on-screen interview with BLOOD FEAST star Rooney Kerwin in the British INCREDIBLY STRANGE FILM SHOW segment on H. G. Lewis. Just after the issue was done, I heard that Kerwin had died (in 89). His death hadn't been noted anywhere, but a letter from producer David F. Friedman confirmed this: "I first met Bill when Herschell selected him to play the 'Hefner' part in LIVING VENUS. This was Harvey Korman's first picture also. Bill had been in a short film made by the Catholic church...sort of a recruiting film...to interest young Catholic boys in thinking about the priesthood as a career. Herschell had screened the church film and was impressed by Bill's ability. Bill told me one day; about five Chicago actors were up for this part in the recruiting film...he was the only Catholic and knew how to make the sign of the cross, so the director didn't want to waste time teaching Protestant and/or Jewish fellows how to

cross themselves, so he chose Bill." An exploitation superstar is born!

Using a variety of pseudonyms, Kirwin starred in a series of notorious horror, nudie and exploitation movies made by Lewis and Friedman. Fans know him best as the hero of the famous BLOOD FEAST and the host of that hit's trailer, ("Nothing like it it the anals of horror!"). He made Canadian film history by going North to Montreal and starring as the mad killer artist in PLAYGIRL KILLER. Back in Florida, he starred in three movies directed by his brother Harry Kerwin (who had been in

front of and behind the camera in Lewis films) and worked for director William Grefe (DEATH CURSE OF TARTU, STANLEY). On the phone recently Grefe said he and Kerwin were long time friends ("We

called him the Rooney"). Grefe and Friedman both said that the multi-talented actor also did makeup, props and assistant directing and was a great guy. Kerwin stayed in



Florida, where he had lived since Friedman and Lewis relocated there from Chicago (in order to shoot nudist films). He eventually became a SAG actor, using the name Rooney Kerwin. He was also in other Miami area lensed features not listed here. His last known acting role was in the Grege produced CEASE FIRE starring Don Johnson.



Actual text from pressbook for A PIECE OF HER ACTION:

Bermuda, a beach boy on the lam, heads south just one short step of the sheriff. Rich widows and lonely divorcees are his stock in trade. He is looking for a piece of the action.

Bill Kerwin Filmography

- 1960 LIVING VENUS
- 1961 ADVENTURES OF LUCKY PIERRE
- 1963 BLOOD FEAST, SCUM OF THE EARTH!, BOIN-N-G, GOLDBLOCKS AND THE THREE BEARS, BELL, BARE AND BEAUTIFUL
- 1964 TWO THOUSAND MANIACS (all above by David Friedman/H.G.Lewis)
- 1965 PLAYGIRL KILLER/DECOY FOR TERROR (Canada)
- 1967 A TASTE OF BLOOD (Lewis)
- 1968 SUBURBAN ROULETTE (Lewis) HOOKED GENERATION (Grege) MY THIRD WIFE (Harry Kerwin) A PIECE OF HER ACTION
- 1969 NAKED ZOO (Grege)
- 1970 SWEET BIRD OF ACQUARIUS (Harry Kerwin)
- 1975 WHISKEY MOUNTAIN (Grege)
- 1976 MAKO, THE JAWS OF DEATH (Grege)
- 1978 BARRACUDA (Harry Kerwin)
- 1983 BLUE SKIES AGAIN PORKY'S II
- 1985 CEASE FIRE (P -Grege)

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Monster From Green Hell '57
Monster from the Ocean Floor '54
Reptilicus '62
Sound of Horror '64 (Rare)

Atomic Rulers of the World '59
Evil Brain from Outer Space '59
(Both of the above with Starman)
Superargo '67 Alragon '63
Attack of the Mushroom People '63
Majin Monster of Terror '66
Return of Giant Majin '66
Robot Vs. the Aztec Mummy '60
Neutron Vs. the Death Robots '61
Neutron Vs. the Maniac '63
Santo Vs. the Vampire Women '61
Santo in the Wax Museum '62
Bat Women '66 (Mex. Wrestling Superheroine-In Spanish)
Curse of the Doll People '60
The Brainiac '61
Astounding She Monster '57
Attack of the Giant Leeches '59
The Killer Shrews '59
The Giant Gila Monster '59
The Monster '59
Black Sunday '60
Manoe the Hands of Fate '66
Sintha the Devil's Doll '68
Hooked a.k.a. Curfew Breakers '58
Frigid Wife '61
Elysia/Unashamed (30's Nudist Films)
Secret File Hollywood '61
Wild Ride '60
DEVIL GIRL FROM MARS '54
FIRE MAIDENS FROM OUTER SPACE '56
COC '54
HELL'S FIVE HOURS '58 (Crime)
HIGHSCHOOL HELLCATS '58
IN THE YEAR 2889 '66
JOHNNY SOCKO 60's
White Huntress ('50s Jungle Trash)

SHIP OF MONSTERS 58 (in Spanish)
THE VAMPIRE GIRLS 67 (in Spanish)

Doctor of Doom '62
The Witch's Mirror '60
Spiritism '60
100 Cries of Terror '64
The Living Coffin '58
The Monster Demolisher '60
The Man and the Monster '58
Genii of Darkness '60
Curse of Nostradamus '60
Blood of Nostradamus '60
Curse of the Doll People '60
Curse of the Crying Women '60
The Living Head '59
Swamp of Lost Monsters '62
Attack of the Mayan Mummy '63
CATHARTIC THE TERROR MONSTER 59
The Vampire '57
The Vampire's Coffin '58
The Bloody Vampire '60
Invasion of the Vampires '61
World of the Vampires '60
ZONBAR THE THING FROM VENUS 68
Wrestling Women vs. Aztec Mummy '61
Invasion of the Zombies '60 "Santos"
ALICE IN ACIDLAND 68 (BW/color seq.)

Neutron vs. Amazing Dr. Caronte '61
Neutron vs. The Black Mask '62

SHANTY TRAMP 66
NEW ORLEANS AFTER DARK 58
WILD ONES ON WHEELS 61
TEENAGE BAD GIRL 57

Santo & Blue Demon vs. Monsters '69
(in Spanish)



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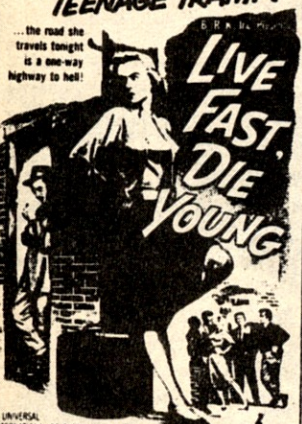
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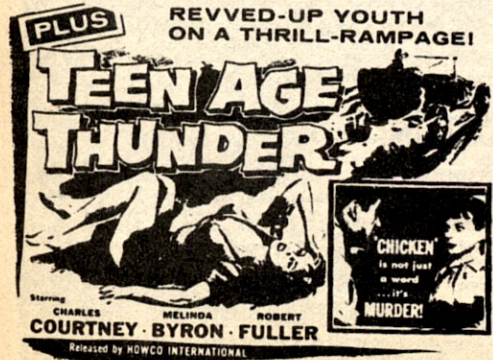
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RUNAWAY DAUGHTERS

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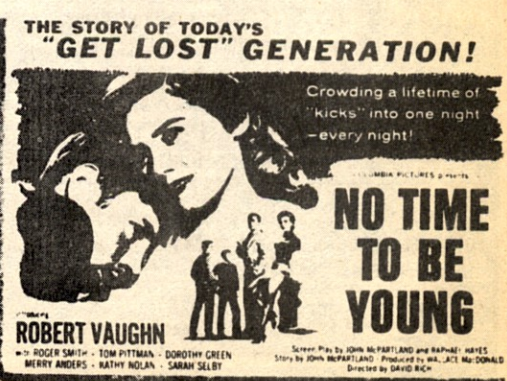
HOT ROD GANG (1958) Gene Vincent, John Ashley
BORN RECKLESS (1959) Great Mamie Van Doren romp!
YOUNG & WILD (1958) Scott Marlowe, Gene Evans
PICKUP (1951) Great Beverly Michaels sleaze!
BLONDE BAIT (1956) More Michaels exploits!
STRANGE FASCINATION (1952) Hugo Haas classic.
WOMEN'S PRISON (1955) Xint exploitation
CARNIVAL ROCK (1957) Bob Luman, David Houston
TEENAGE THUNDER (1957) Charles Courtney
REBEL SET (59) Gregg Palmer
DIARY OF A HIGH SCHOOL BRIDE (59) Anita Sands
IT CONQUERED THE WORLD (56) Lee Van Cleef
TEENAGE BAD GIRL (57) Sylvia Sims
ATTACK OF THE CRAB MONSTERS (57) Richard Garland
BEAT GIRL (60) Adam Faith
HIGH SCHOOL HELLCATS (58) Jana Lund
DRAGSTRIP GIRL (57) John Ashley
WILD YOUTH (61) Carol Ohmart
T-BIRD GANG (59) Ed Nelson
ONE WAY TICKET TO HELL (56) Wild dope expose
HOT ROD RUMBLE (57) Leigh Snoden-great!
RING OF TERROR (62) Rare- good!
TEENAGERS FROM OUTER SPACE (59) David Love
HIGH SCHOOL CAESAR (60) John Ashley
THE DEVIL ON WHEELS (47) Good early one!
DATE BAIT (60) Gary Clarke
DANCE HALL RACKET (56) Sleazy Wood type flick.
RACKET GIRLS (50) Chick wrestling.
SHANTY TRAMP (67) Wild southern biker flick!
NAKED COMPLEX (63) Chick nudist colony-COLOR.
JUVENILE JUNGLE (58) Dick Bakalyan
GIRLS ON THE LOOSE (58) Mara Corday
EIGHTEEN AND ANXIOUS (57) Jackie Coogan
RUNAWAY DAUGHTERS (56) Mara English
SO YOUNG, SO BAD (50) Anne Francis
UNTAMED YOUTH (57) Mamie Van Doren
MOTORCYCLE GANG (57) Steve Tyrell
NO TIME TO BE YOUNG (58) Robert Vaughn
LIVE FAST, DIE YOUNG (58) Mary Murphy
GLEN OR GLENDA (53) Lugosi-1 JNCUT
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horror & exploitation trailers as in Vol. 1

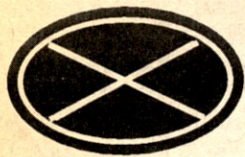
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**LAWRENCE ALLOWAY (63)**

The man credited with coining the term Pop Art. A Guggenheim curator, teacher, and critic, he wrote the illustrated "Violent America: The Movies 1946-1964", published in 71.

LYNN BARI (Marjorie Schuyler Fisher) (75?)

Bari, from Roanoke, Virginia was considered the "Queen of the B's" during the 40s and was the "2nd most popular" WWII pin-up girl. Her film career began in 1933 as a chorus dancer and she later was signed to 20th Century and appeared in movies with Mr. Moto, Charlie Chan, The Falcon, The Cisco Kid, Francis the Talking Mule, and Abbott and Costello in their titles. Some features were SECRET AGENT OF JAPAN (42), SHOCK (45) with Vincent Price, THE SPIRITUALIST (48), and THE KID FROM CLEVELAND (49). Her last films were TRAUMA (62) and THE YOUNG RUNAWAYS (68). She also was on SCIENCE FICTION THEATRE, THE GIRL FROM U.N.C.L.E. and other programs.

FRANCES BAVIER (86) Before she became immortal as Aunt Bee, Frances Bavier (from Manhattan) acted in vaudeville and on Broadway. Her early 50s film career included roles in THE DAY THE EARTH STOOD STILL (51), THE STOOGES (52) with Martin and Lewis, and MAN IN THE ATTIC (53) with Jack Palance as Jack the Ripper. From 54 on, she was a TV actress only, appearing on ALFRED HITCHCOCK PRESENTS (in 55) and on other programs. She was Bee for over 10 years on THE ANDY GRIFFITH SHOW, then on MAYBERRY R.F.D. Her only post-Bee role was in BENJI (74). She retired in Silver City, North Carolina, a town not unlike Mayberry.

CALVIN T. BECK (56) Beck edited the excellent NYC/Jersey based CASTLE OF FRANKENSTEIN magazine. He managed to put out 25 issues of the sporadically published, overcrowded, fact-packed magazine from 1962 to 1975. Much more serious than the better known FAMOUS MONSTERS, C.O.F. ran exhaustive information on new foreign films, an alphabetical movie guide, and photos that other more kid-oriented mags wouldn't dare print. If it wasn't for C.O.F. there would be no PSYCHOTRONIC (book or magazine). Beck died last May after suffering for years from a serious spinal infection.

MADGE BELLAMY (Margaret Philpott) (90?) A once famous film star from Hillsboro, Texas, Bellamy was in over 40 silents (including John Ford's classic THE IRON HORSE in 1924), but

**"NEVER TO BE FORGOTTEN"**

ALAN BOWNE (44) A playwright who wrote the screenplays for three Paul Morrissey films. FORTY DEUCE (82), based on his Off-Broadway play was never released. MIXED BLOOD (86) should have been more popular, and SPIKE OF BENSONHURST (88) sort of got lost in the shuffle. Bowne had A.I.D.S.

HENRY BRANDON (Kleinbach) (77) Born in Berlin but raised in Hollywood, Brandon played the evil Bamaby in the great Hal Roach/Laurel and Hardy BABES IN TOYLAND (34) when he was in his early 20s. He went on to play villains in the JUNGLE JIM (37) and BUCK ROGERS serials (39), starred in THE DRUMS OF FU MANCHU serial (40) and was in the Martin and Lewis SCARED STIFF and TARZAN AND THE SHE DEVIL (both 52), THE WAR OF THE WORLDS (53), THE SEARCHERS and THE LAND UNKNOWN (both 56), CAPTAIN SINBAD (63), HE LIVES (67), and John Carpenter's ASSAULT ON PRECINCT 13 (76). He also did Broadway and stage work and appeared on OUTER LIMITS, THE NIGHT GALLERY, and other TV programs.

ROY D. CRAFT (81) A former employee of Howard Hughes, Craft was a publicist for Marilyn Monroe and did a great job promoting Elvis' first film, LOVE ME TENDER, in 1956.

LINDSAY CROSBY (51) The youngest of the four unhappy sons of Bing Crosby and the famous crooner's first wife, Dixie Lee. In 1962, Lindsay appeared in the "rat pack" comedy SERGEANTS THREE with his brothers- and suffered a nervous breakdown. After several DWI charges, he became an exploitation movie regular for a while, starting with BIGFOOT (67), with his 3rd wife, Susan Marlin (a former Miss Alaska). He was also in THE

is known today for her only horror film, the still incredible WHITE ZOMBIE (32). After that low budget Lugosi hit, she was in a serial, GORDON OF GHOST CITY, CHARLIE CHAN IN LONDON (both 34), a few more features, then retired from acting. In 43 she received a suspended sentence for shooting a boyfriend, and spent most of the rest of her life as a recluse.

BERNARD BOSTON (53) A black American actor/theatrical director/ singer, based in Europe, who was in Goddard's SYMPATHY FOR THE DEVIL/ 1+1 (68), Boorman's LEO THE LAST (70), and Russ Meyer's BLACKSNAKE! /SWEET SUZY (73). He had cancer.

GLORY STOMPERS (starring Dennis Hopper) and **FREE GRASS** (both 69), and **OUTLAW RIDERS** (70). After learning that his inheritance (from his mother) had run out, he shot himself. His last credit was **CODE NAME ZEBRA** (88).

IAN CHARLSON (40) A Shakespearean stage actor from Edinburgh, Scotland, Charlson is known for **CHARIOTS OF FIRE** and **GANDHI**, but he was featured on the **ROCK FOLLIES** series and was in the future/punk movie **JUBILEE** (78) by Derek Jarmon. Later roles were in **GREYSTOKE: THE LEGEND OF TARZAN** (84) and Argento's **OPERA** (87). His death from A.I.D.S. made the front pages in the U.K.

ALLEN COLLINS (37) The guitarist of the Jacksonville, Florida group Lynyrd Skynyrd (1966 to 1977), and The Rossington Collins Band (79-82). He was paralyzed from the waist down in an '86 car crash, but joined the remains of his ill-fated original band for an '87 reunion.

LAWRENCE CRUIKSHANK (77) A screenwriter's agent who had his own agency until 1951, Cruikshank began working (in film development) with Roger Corman in '57. From 1970 until he retired 10 years later, he was in charge of casting at Corman's New World, meaning he was responsible for who you watched when you went to drive-ins.

EMILE DE ANTONIO (70) The controversial Marxist documentary filmmaker from Scranton, PA used mostly edited/found material to look at the McCarthy hearings (**POINT OF ORDER!** -64), the Warren Commission (**RUSH TO JUDGEMENT** -67), Viet Nam (**IN THE YEAR OF THE PIG** -69), Nixon (**MILHOUS** -71), and the Weathermen (**UNDERGROUND** -77). His last feature, **MR. HOOVER AND I** (89) is about his extensive FBI files.

ARNOLD d'USSEAU (73) A screenwriter and playwright from L.A., best known for the anti-Nazi play and (1944 film), **TOMORROW THE WORLD**. He was blacklisted in the early 50s but continued to work. He wrote the screenplay (uncredited) for the depressing **STUDS LONIGAN** (60) starring Jack Nicholson and the amazing **HORROR EXPRESS** (74), among others. From cancer.

S. BENJAMIN FISZ (67) A Polish-born film producer, Fisz made films in England, including **HELL DRIVERS** (58), **OPERATION SNAFU** (65) and **THE BATTLE OF BRITAIN** (69). He later founded Estudios Madrid, which made westerns (**CAPTAIN APACHE**, **BAD MAN'S RIVER**, **PANCHO VILLA...**) and the unique **HORROR EXPRESS** (72), all released by his Scotia International company. Scotia's most bizarre release was **PSYCHOMANIA** (72), about zombie bikers. From cancer.

AVA GARDNER (Lucy Johnson) (67) The daughter of a North Carolina tobacco farmer, born on Christmas Eve, she was signed to MGM in 1941 and stayed there until '58. She started out in movies like **HITLER'S MADMEN** and **GHOSTS ON THE LOOSE** (with Lugosi and the East Side Kids) (both 43) but became famous in **THE KILLERS** (46). She starred in the fantasies **ONE TOUCH OF VENUS** (48) and **PANDORA AND THE FLYING DUTCHMAN** (51); was in horror movies, **THE DEVIL'S WIDOW** (69) and **THE SENTINEL** (77); disaster movies, **EARTHQUAKE** (74) and **CITY ON FIRE** (79); and political/nuke thrillers, **ON THE BEACH** (59), **SEVEN DAYS IN MAY** (64) and **THE KIDNAPPING OF THE PRESIDENT** (80). To some the famous beauty was best known for her marriages (to Mickey Rooney, Artie Shaw, and Sinatra) and romances, and was the scandal magazines cover girl for years. She had a stroke after spending the 1985 season on **KNOT'S LANDING** and died in London after catching pneumonia.

LYNN GORMAN (69) Canadian actress who was in **VIDEODROME** (83). She had cancer.

ALAN HALE JR. (71) The look-alike son of actor Alan Hale (Rufus Alan McKahan- best known for playing Little John in Robin Hood movies), Hale Jr., from L.A., first acted in **WILD BOYS OF THE ROAD** (33), but started his full time movie career in the 40s, playing roles in

many westerns and war films. He starred as **BIFF BAKER U.S.A.** (52), then **CASEY JONES** (58) on syndicated TV series. After playing the sheriff in **THE CRAWLING HAND** (63), he landed the role he was born to play, the Skipper (actually named Jonas Grumby) on **GILLIGAN'S ISLAND** (64-67). Later on he appeared in the three Gilligan reunion movies, was in **THE GIANT SPIDER INVASION** (75) and **ANGEL'S BRIGADE** (79) and opened his Lobster Barrel restaurant in Hollywood. He had cancer.

KEITH HARING (31) Haring's unique, simple hieroglyphic style cartoon drawings first appeared on NY subway station walls in the early 80s. Many of them depicted hellish scenes of post-nuclear mutants and people having sex with dogs and aliens. Naturally, he became a wealthy mass marketed international media star. He also did Grace Jones' clothes, makeup and set in **VAMP** (86). He was from Kutztown, PA. He died from A.I.D.S.

HARVEY HART (61) The Toronto-born director did many TV pilots including **THE DARK INTRUDER** (65), which was released to theatres, and episodes of **THE ALFRED HITCHCOCK HOUR**, **STAR TREK**, **WILD WILD WEST**, **THE STARLOST...** His features, often criticized for being violent or in bad taste, included **BUS RILEY'S BACK IN TOWN** (65), **THE SWEET RIDE** (68), **FORTUNE IN MEN'S EYES** (71), and **THE PYX** (73). TV movies included **CAN ELLEN BE SAVED?** (74), **THE ALIENS ARE COMING** (80) and **MASSARATI AND THE BRAIN** (82). From a heart attack.



John Payne and Ronald Reagan in TENNESSEE'S PARTNER

GORDON JACKSON (66) A Scottish actor known to PBS watchers as Hudson the butler on *UPSTAIRS DOWNSTAIRS*, Jackson was in films since 1943. Some titles were *MEET MR. LUCIFER* (53), *THE CREEPING UNKNOWN* (55), *THE GREAT ESCAPE* (63), *THE LONG SHIPS* (64), *THE IPCRESS FILE* (65), *MADAME SIN* (72), *SPECTRE* (77-TV), and *THE MEDUSA TOUCH* (78). He also was on *THE PROFESSIONALS* series and acted on Broadway and in Shakespearean productions.

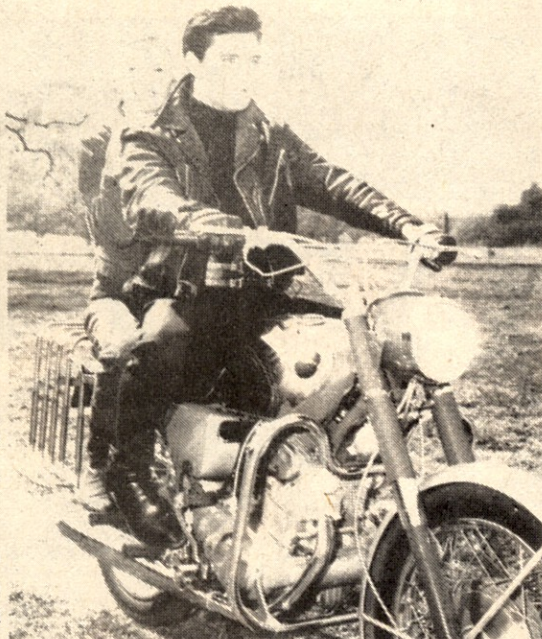
ARTHUR KENNEDY (75) Kennedy, from Worcester, MA made his stage debut in 1934 and signed a Warners contract in 40 (*HIGH SIERRA* the next year, was his best known film there). In 49 he received his first of five Oscar nominations (for *CHAMPION*), a Tony for *Death Of A Salesman*, and acted in three film noir hits (including *THE WINDOW*). Some other titles were Lang's *RANCHO NOTORIOUS* (52), Ulmer's *THE NAKED DAWN* (55), *ELMER GANTRY* (60), *LAWRENCE OF ARABIA* (62), and *FANTASTIC VOYAGE* (66). Kennedy spent much of the rest of his career in Europe in westerns (*THE PRODIGAL GUN*, *A MINUTE TO PRAY*, *A SECOND TO DIE...*), horror (*DON'T OPEN THE WINDOW*, *THE TEMPTER*, *CAULDRON OF DEATH*) and general exploitation (*CYCLONE*, *BRUTAL JUSTICE...*). After *THE HUMANOID* (79), he disappeared from screens for 10 years, only to return to act in two serious, quality films (*SIGNS OF LIFE*, *GRANDPA*), before dying from a brain tumor.

ALEXANDER LOCKWOOD (*Aleksander Wyrwicz*) (88) A Czech stage and film character actor, in America since 1906. Some of his roles were in *DICK TRACY VS. CRIME INC.* (41), *THE INVISIBLE BOY* (57), *KING CREOLE* (58) and *THE MONKEY'S UNCLE* (65). He worked for Hitchcock (*NORTH BY NORTHWEST*, *FAMILY PLOT*) and Spielberg (*DUEL*, *CLOSE ENCOUNTERS*) and was on many TV commercials.

SYLVANO MANGANO (59) A former Miss Rome (1946), Mangano was an extra until the international hit *BITTER RICE* in 48. She married the film's producer, Dino De Laurentiis (they divorced in the 80s). A major star in Europe, she was in *BLACK MAGIC* (49), *ULYSSES* (54), *BARABBAS* (61), *DISCO VOLONTE* (*The Flying Disc*) (64), *THE WITCHES* (65), and a series of important features by Pasolini and Visconti. One of her last credits was *DUNE*, produced by her daughter, Raffaella. Mangano died from a heart attack.

JOCK MAHONEY (Jacques O'Mahoney) (70) A stuntman from Chicago with Cherokee Indian blood, 6'4" Mahoney doubled for Errol Flynn and Gene Autry and had small parts in Three Stooges shorts after serving as a WWII fighter pilot. In 51 he starred as *THE RANGE RIDER*, a TV series produced by Autry, and starred in three early 50s Columbia western serials. At Universal his films included *I'VE LIVED BEFORE* (56) and *THE LAND UNKNOWN* (57). After another TV series, *YANCY DERRINGER* (58-59), Mahoney was excellent (and did his own

stunts) as Tarzan in the big budget *TARZAN GOES TO INDIA* (62) and *TARZAN'S THREE CHALLENGES* (63), both shot on location. He did two 1964 Eddie Romero, Philippines features (*MORO WITCH DOCTOR*, *THE WALLS OF HELL*), then *MARINE BATTLEGROUNDS* (in Korea) and *RUNAWAY GIRL* with Lili St. Cyr (!), (both 66). He was on *BATMAN* and the *TARZAN* TV series, in *THE GLORY STOMPERS* (67), as an aging biker, and in the blaxploitation movie *TOM/NIGGER LOVER* in 73, the year he suffered a stroke while filming a *KUNG-FU* episode. The Burt Reynolds film *HOOPER* (78) was based on Mahoney's life, and his last role was in Reynolds' *THE END* with his step-daughter, Sally Field. His first wife was her mother Margaret Field (*MAN FROM PLANET X*). His last film job was as stunt co-ordinator for the 81 Bo Derek *TARZAN*. He died from a stroke following an auto accident.



Barbara Stanwyck and Elvis in *ROUSTABOUT*

RAY MCANALLY (63) The Irish actor of stage and screen was in features since 1959 (*SHAKE HANDS WITH THE DEVIL*), but was one of the busiest character actors around during the 80s. A few of his last films were *HIGH SPIRITS* and *JACK THE RIPPER* (TV) (both 88), *MY LEFT FOOT* (he was nominated for an Oscar) and *WE'RE NO ANGELS* (89). McAnally died last year.

JOHN PAYNE (77) Payne, from Roanoke, Virginia, acted on Broadway before making his screen debut in 1938. He spent part of the 40s in musicals at 20th Century, although his most interesting 40s films were *THE RAZOR'S EDGE* (46) and *MIRACLE ON 34th STREET* (47). Payne went on to be a 50s film noir and western regular, acting for directors like Phil Karlson (*KANSAS CITY CONFIDENTIAL*, *99 RIVER STREET...*), Alan Dwan (*TENNESSEE'S PARTNER*-with Reagan, *SLIGHTLY SCARLET...*), Robert Florey, and Joseph Kane. After starring on the *RESTLESS GUN* TV series (57-59) which he produced, he appeared in several wilderness documentaries, and directed and starred in *THEY RAN FOR THEIR LIVES* (68), a low budget crime feature. Married three times, he retired, rich from California real estate investments. He died from heart failure.

CARL PEPPERCORN (80) After working for RKO, Embassy and other companies in sales, the short-lived Peppercorn-Wormser company was formed in New York. Releases included *7 MURDERS FROM SCOTLAND YARD* with Paul Naschy. From a stroke.

BRUNELLO RONTI (64) Ronti co-scripted most of Fellini's films, starting with *LA STRADA* (54), and including *LA DOLCE VITA* (60), *8 1/2* (62), *JULIET OF THE SPIRITS* (64), and *SATYRICON* (69). He also directed *A VIOLENT LIFE* (62, based on Pasolini's book), *IL DEMONIO* (63), and others. From a heart attack.

DEL SHANNON (Charles Westover) (50) One of America's best 60's rock and roll hitmakers, Shannon, from Coopersville, Michigan, had 8 top 40 hits (1961 to 65). His first single was the #1 *Runaway*. One of his best was *Keep Searchin' (Follow The Sun)* in 64. He covered The Beatles' *From Me To You* (and outsold them in America) and wrote Peter And Gordon's *I Go To Pieces* (65). The Beatles and Stones opened for him. He was in the British movie *RING A DING RYTHYM* (62), directed by Richard Lester, and in the low budget *DAYTONA BEACH WEEKEND* (65). A major star in England, his career was wiped out by the British "invasion" that he helped inspire. Later, he turned to producing. *Sea Of Love* (82) was his comeback hit, from his last album (with Tom Petty And The Heartbreakers). Ironically he was apparently going to replace the late Roy Orbison in The Traveling Wilburys. A gunshot suicide.

BARBARA STANWYCK (Ruby Stevens) (82) A Brooklyn orphan at four, she was a chorus girl at 15. She made her Broadway debut in 1926 and was in (silent) movies the next year. She went on to star in *ANNIE OAKLEY* (33), *MEET JOHN DOE* (41) (and three other Frank Capra films), *DOUBLE INDEMNITY* (44) and *SORRY, WRONG NUMBER* (48) and was nominated for four Oscars. 50s highlights included Lang's *CLASH BY NIGHT* (52), Fuller's *FORTY GUNS* (57), and two Douglas Sirk films. She also found herself starring with Ronald Reagan (*CATTLE QUEEN ON MONTANA* -54) and Elvis (*ROUSTABOUT* -64) and played Victoria Barkley for five years on *THE BIG VALLEY*. Her last theatrical feature was William Castle's *THE NIGHT WALKER* (65), opposite her ex-husband Robert Taylor, and she was in two TV horror movies, *THE HOUSE THAT WOULD NOT DIE* (70) and *TASTE OF EVIL* (71). Stanwyck was last seen on *DYNASTY*.

TERRY-THOMAS (Thomas Terry Hoar Stevens) (78). A stage actor from London who had two small roles in 40s films, Terry-Thomas became a gap-toothed comedy star in late 50s British classics like *I'M ALRIGHT JACK* (59). International productions followed in the 60s,- George Pal's tom thumb (58) and *THE WONDERFUL WORLD OF THE BROTHERS GRIMM* (62), *THE MOUSE ON THE MOON* (63), and *THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES* (65) and two sequels. Smaller roles were in *MUNSTER GO HOME!* (66), Bava's *DANGER: DIABOLIQUE* (68), and both *DR. PHIBES* movies. He was in 70s British comedies never shown

abroad, *THE VAULT OF HORROR* (73), and *THE HOUND OF THE BASKERVILLES*, his last film (78). He had been suffering from Parkinson's disease since the early 70s.

LEE VAN CLEEF (64) A former public accountant from Somerville, New Jersey, Van Cleef became one of the screen's greatest and easiest to recognize villains. After serving in the Navy, he made his stage debut in 51, then landed his first film role in *HIGH NOON* (52) as a silent killer. He played a gangster in *KANSAS CITY CONFIDENTIAL* (52) and spent the rest of the 50s acting in as many as 10 features a year. Some were *BEAST FROM 20,000 FATHOMS* (he kills it), *PRIVATE EYES* (with the Bowery Boys) (both 53), *THE BIG COMBO* (55), and Corman's

IT CONQUERED THE WORLD (56), his first starring role. After *THE MAN WHO SHOT LIBERTY VALANCE* and *HOW THE WEST WAS WON* (63), he became a star in Leone's great *FOR A FEW DOLLARS MORE* and *THE GOOD, THE BAD, AND THE UGLY* (both 66), and became the hero in many more Italian western and action movies, including about a half dozen directed by Antonio Margheritti. Back home he was in *THE OCTAGON* (80), *ESCAPE FROM NEW YORK* (81), *THE MASTER* series (84), and *ARMED RESPONSE* (86) as David Carradine's father. He had a heart attack.

JEAN WALLACE (Wallasek) (77)

A blonde actress from Chicago, Wallace made her film debut in 1941. In 1951 she co-starred in Richard Wright's controversial *NATIVE SON*

(filmed in Argentina) and married Cornel Wilde (she had been married to Franchot Tone). After *THE BIG COMBO* (55), she only acted in 8 films, all starring and/or directed by her husband (*MARACAIBO*, *BEACH RED*, *NO BLADE OF GRASS*...). They later divorced. Wilde died just last year.

RON WILSON (45) *Wipe Out*, by the Surfari's, one of the greatest and best known surf/garage rock hits of all time was first released in 1962, made it to #2 in 63, then was released again and made #16 in 66. Ron Wilson, the oldest member of the Glendora, CA teen band was the drummer. You might have his *Wipe Out* solo in your head right now. He was also a surfer, an artist (he designed the groups logo) and singer (*Surfer Joe* and *I'm A Hog For You* were highlights of the group's first Decca LP). He died after suffering from a brain hemorrhage.

ROBERT WINKLER (62) A bully in late 30s *Our Gang* shorts, Winkler also had roles in major releases like *BOY'S TOWN* (38). As an adult he was a show business lawyer for Spanky, Billy Barty, Adam West and others.



Lee Van Cleef

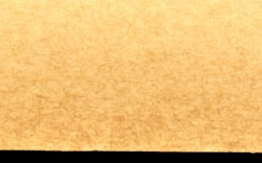
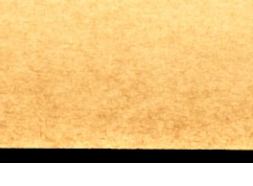
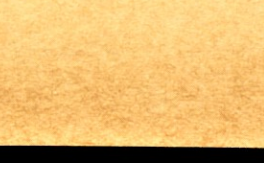
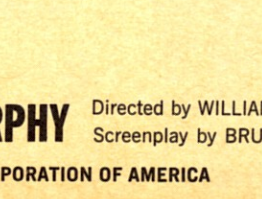
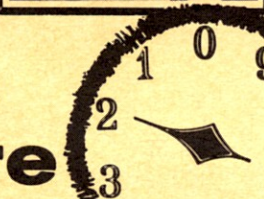
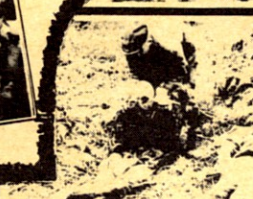
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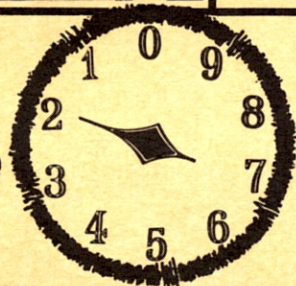
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